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7th
Sinister
Issue!

MAY/JUNE

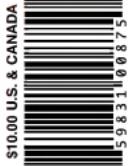
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Joe
Dante on

THE HOWLING

The
Greatest
Werewolf
Film Ever
Made



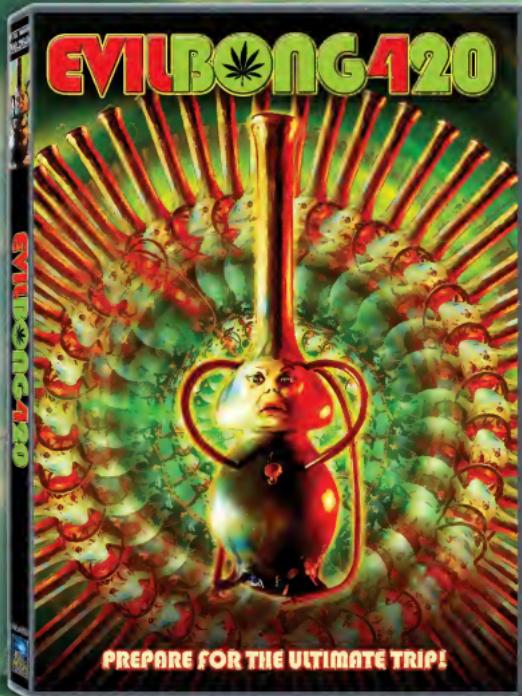
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Plus:
Dante's
latest
chiller
BURYING THE EX

And:
Celebrating
TRAILERS
FROM HELL

With:
THE HUMAN CENTIPEDE 2
Rae Dawn Chong
Enzo G. Castellari

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"Yep, a topless bowling alley from hell!
Ya gotta love it!"

Steve Barton - Dread Central

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Chris Alexander - Fangoria

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Will, Silver Emulsion Film Reviews

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FULL MOON FEATURES PRESENTS EVIL BONG 420

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AMY PAFFRATH MINOY ROBINSON SAM ADATKA CHANCE A. REARDEN RORIE MOON

MICHELLE MAIS AS THE VOICE OF THE EVIL BONG BOBBY "BULSEY" RAMOS AS THE VOICE OF THE GINGERDEAD MAN

CASTING BY JEREMIAH LUTES COSTUME DESIGN BY COURTNEY POTTER MAKEUP AND PUPPET EFFECTS SUPERVISION BY JEFF FARLEY

EDITED BY ALEX NICOLAU DIRECTOR OF PHOTOGRAPHY HOWARD WEXLER CO-PRODUCED BY MAKAI NELSON

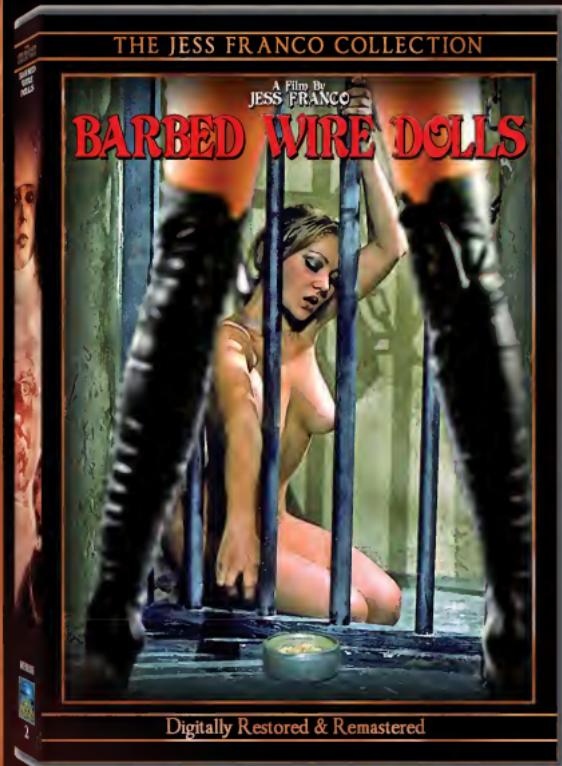
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#2 - BARBED WIRE DOLLS

From the fevered minds of maverick exploitation filmmaker Jess Franco and notorious Swiss genre movie producer Erwin C. Dietrich, comes BARBED WIRE DOLLS, one of the most outrageous entries in the "Women-in-Prison" film cannon. In it, Franco favorite and lifelong muse Linda Romay stars as the wide-eyed Maria, an unfortunate young woman who kills her father (played by Franco) in self defense after he attempts to rape her. She is tried, sentenced and shipped off to what is perhaps the grisliest, greasiest and most depraved women's penitentiary in screen history where, at the hands, fingers and fists of psychotic lesbian warden Monica Swinn, she and her fellow inmates are subjected to an endless onslaught of perverse psychological and sexual abuse.

Graphic sex, Sapphic erotica, copious amounts of female nudity and offensively staged scenes of genital humiliation are the order of the day in this sleazy Franco masterpiece that is offset by a romantic, evocative score by composer Peter Baumgartner and Franco regular Daniel White.

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#7

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DELIRIOUS WORDS

For me, *THE HOWLING* will always be about a frying hamburger and the gentle, romantic and harmonica-fueled strains of Pino Donaggio's score. Never mind the remarkable performances, nor the cast of veteran character actors, nor the landmark Rob Bottin werewolf transformation FX. No, it's all about that burger. That rare, sizzling slab of pink meat...



At the dawn of the 1980s, when a movie hit pay TV, it played lots. And I mean LOTS! As a kid, I recall watching Paul Schrader's *CAT PEOPLE* every day—once I saw it twice—for at least a month. I should not have been watching that film, but watch it I did. Same goes for *HEAVY METAL* and Ralph Bakshi's *AMERICAN POP*. The first naked women I saw were animated, and I saw them more times than was humanly healthy. But *THE HOWLING* has a special place in my heart. My parents used to rent a bungalow at a resort in St. Petersburg called The Alden every year, and they had HBO. My days were alternately spent on the beach, at the pool, catching salamanders, napping, going shopping in town and watching movies. I must have seen *FLASH GORDON* a dozen times one year. Anyway, late one night, after I went to bed, I woke up and in a half-dream state I could hear growling, shouting, screaming and other intrusive and stressful sensory disturbances. I could see the soft glow of light under the bedroom door, see the flickering of the television, hear the low murmur of my parents conversing. After a spell, I climbed out of bed, both freaked out and curious. I emerged in time for the end of what I later learned was *THE HOWLING*. My dad sat me on the couch and when I asked him what the movie was, he told me and informed me it was about werewolves.

But I saw no werewolves. Instead, I saw a guy cooking a burger while the credits rolled (I used to just call the credits "the words"; I always begged my parents to not put me to bed until I saw "the words"). I had many questions about that burger, and really, my dad couldn't say much except that one of the werewolves escaped and liked burgers. For some reason, this concept of hamburger-obsessed lycanthropes fascinated me more than the real story of *THE HOWLING* ever could. I went back to bed soon after Lon Chaney Jr. got the fuzzy gypsy warning, but I couldn't stop imagining the horrors of a movie were monsters eat fast food.

Years later, when *THE HOWLING* was on Toronto TV station City TV, I stayed up to watch the whole thing. And it was fucking awesome. What a movie. It was then and remains today my favorite werewolf film, and I consider it to be the finest. It's master Joe Dante at his peak, deftly blending horror and mirth and myth and sex and fantasy and freakish visuals. It's Donaggio's greatest score. It's the definitive Dee Wallace joint (more so because of the presence of her late hubby Christopher Stone). And...that burger. By the time I got to that burger in my second viewing, I was struck not only by the beauty of that final image and audio (why can't more contemporary horror films end with more grace notes, dammit!), but by the way I was instantly transported to being that 7-year-old boy, safe with Mom and Dad on vacation, free of worry, uncynical, with fertile imagination running wild. Sweet memories.

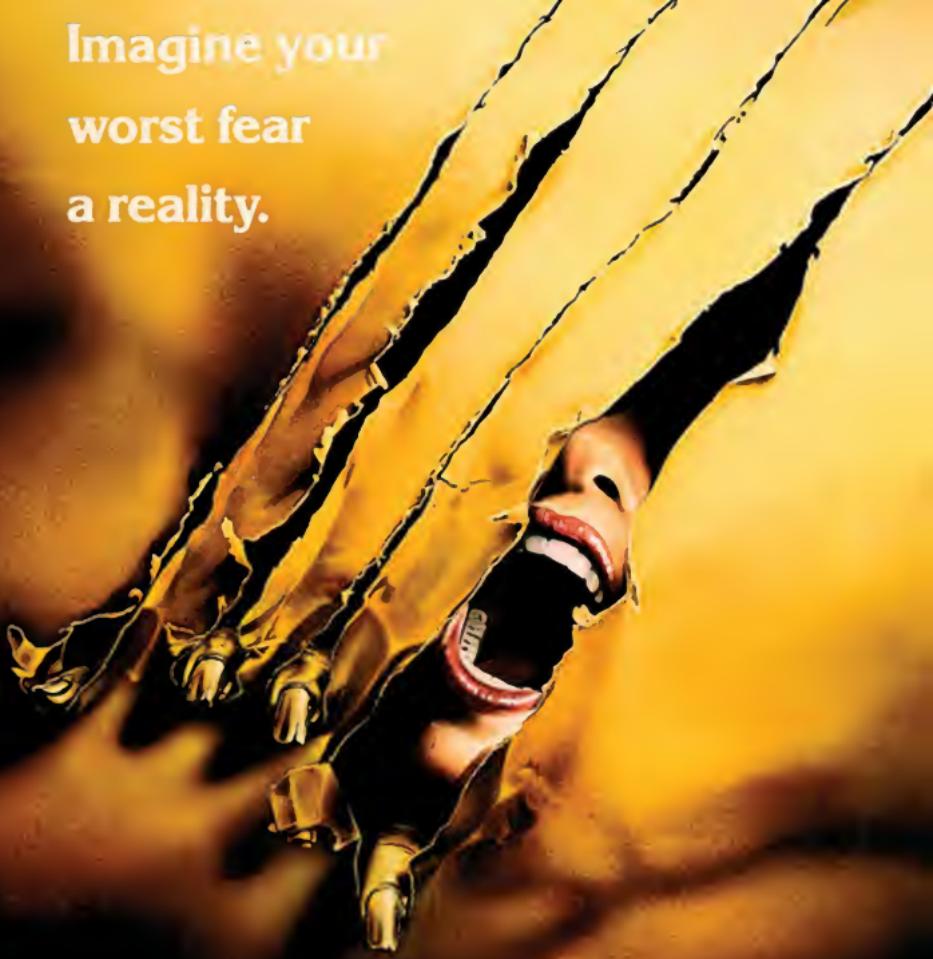
And brilliant film. Here in the pages of this, our seventh go-round in print, *DELIRIUM* is honored—I am honored—to have Joe Dante be our special guest, to talk about a film he is likely sick to death of speaking on and on riff on his new work and his remarkable *TRAILERS FROM HELL* series.

Enjoy. And eat yer meat. Or else you can't have any pudding.

—Chris Alexander, Editor
chris@deliriummagazine.com



Imagine your
worst fear
a reality.



THE HOWLING

A DANIEL H. BLATT PRODUCTION "THE HOWLING" Starring DEE WALLACE · PATRICK MACNEE · DENNIS DUGAN · CHRISTOPHER STONE · BELINDA BALASKI · KEVIN McCARTHY · JOHN CARRADINE · SLIM PICKENS And introducing ELISABETH BROOKS Executive Producers DANIEL H. BLATT and STEVEN A. LANE

Screenplay by JOHN SAYLES and TERENCE H. WINKLESS Based on the novel by GARY BRANDNER
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The fright begins this fall...
from AVCO EMBASSY PICTURES

THE HOWLING

Joe Dante on his enduring horror classic.

By LEE GAMBLIN

Melbourne, Australia-based writer Lee Gamblin is in the final stages of completing the definitive book (due out from Centipede Press later this year) on the making of Joe Dante's masterpiece of werewolf horror *THE HOWLING*. *DELIRIUM* is honored to be able to bring you this exclusive excerpt from that tome.

Here, master of the macabre and mirth Dante discusses his childhood as a juvenile cinephile, the work of his cinematographer John Hora, some casting decisions for his company of werewolves, the famous hot-tub scene and much, much more...

DELIRIUM: Do you recall the first time you fell in love with the movies? Was there a particular moment or film that sparked the keen interest that would lead you to become a director?

JOE DANTE: As a kid, I was laid up with

polio—as was Martin Scorsese—and during that time you do a lot of thinking. I did a lot of drawing, and one thing I really regret is that during that time, I missed a whole lot of movies, because I wasn't able to go to the picture house where I practically lived. Back then, it was 25 cents for two movies and some newsreels and cartoons, and the first boy and girl in line got in for free, so you were encouraged to line up at 10:00 and you'd push each other out of the way. It was a ritual for me. I spent a lot of my childhood at the movies, but I missed it when I was sick. It was the '50s and it was polio, and I don't know how much having that contributed to who I was or who I became, or how it influenced my movies, but I guess a film like *MATINEE* was very autobiographical: I was the same age as the kid in that movie, I had a younger brother, but unfortunately I never



had the opportunity of having William Castle come visit me. But at the time of the Cuban Missile Crisis, I was positive that that week was when the world was going to end.

DELIRIUM: Do you remember the road that led to working on *THE HOWLING*?

DANTE: I was a filmmaker, and I couldn't have had the opportunity to make *THE HOWLING* without having worked on



HOLLYWOOD BOULEVARD and PIRANHA. After I finished *PIRANHA*, I was asked to do a film for Universal called *JAWS 3, PEOPLE 0*, and this was going to be a Zanuck/Brown and *National Lampoon* co-production. The idea was that the Zanuck/Brown people could make an R-rated movie and the *National Lampoon* people could make a G-rated movie, and they could never see eye to eye on what they really wanted to do, so it was very chaotic. A friend of mine was working on *THE HOWLING*, and the original director was being fired for whatever reason before the script was finalized. I got a call and was asked if I wanted to come in, but I was reluctant because I thought that *JAWS 3* might still be going ahead and not falling apart, but my friend said, "Just

assume it's falling apart and come in." And so I did go in and got the job as the director and made *THE HOWLING*, which got funded, which was obviously a much smarter move for me than staying with the doomed *JAWS 3: PEOPLE 0*. Also, because *THE HOWLING* was an independent film, I had more room and freedom, and if I had stayed on board with the Universal film, I would have been at the mercy of the machine—a machine that didn't even know what it wanted to make. And I can tell you, the worst situation you want to be in as a young filmmaker is working for a company that doesn't know what kind of movie it wants to make.

So that was my main contribution [to *THE HOWLING*], coming in to direct of course, but then my suggestion of bring-



ing in a new writer. I got in John Sayles, who had also written the screenplay for *PIRANHA*. We had a script already written by another writer, Terry Winkless, who did a good job, but John added the social satire to it.

DELIRIUM: Cinematographer John Hora's work in *THE HOWLING* is just gorgeous to look at—for example, there are those great sequences in the woods where he creates and catches light so vividly with such a dreamlike quality. What can you tell us about these scenes and the imagery delivered—such as the moment when Christopher Stone is attacked in the woods and bitten?

DANTE: I remember that was done on a stage, which we needed to get back to because we had a lot of outdoor stuff that we had to fake because we didn't get it right in Medicino, so we went back to LA to shoot at this stage to get those scenes down. It was extremely small, and yet a lot of what we did was shot there, including the scene where Christopher Stone gets attacked by the werewolf. But because John Hora's lighting is so theatrical, all we had to do was light it the same way we lit the outdoors, and it matched perfectly.

You have a whole crew doing these scenes, but of course not everyone is there at the one time. The stage isn't big enough

for everyone to be there, so you have your lighting and sound and art people do their job and leave or come back, and if there are multiple scenes to shoot, you have to take down a set and then rebuild it because the stage is so small. This is why a lot of these small soundstages have little cubbyholes and areas where you can store certain set pieces. For example, if you need to do a reshoot, you wouldn't want to get rid of the set you would need to rebuild it.

Also, if you started in editing, you know exactly where to come in and get out, so transitions are easier than for people who don't know that craft of editing. You shoot in a certain way, so you don't have to cover mistakes later down the track. A lot of writers-turned-directors have a lot of mistakes to conceal in the editing process because they're too worried about getting all their lines in, but when you're an editor, you know that all the lines are not going to make the final cut. You want to make the lines tight and punchy. When you open up a script and see a whole page of talk—a long soliloquy that is not Shakespeare—you just have to make it interesting, and one way of doing that is making it not so long. Cutting it in the middle or the beginning or near the end and shooting around that, rather than shooting the entire speech and then find-

ing out later that it's too long. You can get in trouble if you shoot it all in one take. When you come from a editing background, you understand all this stuff, you need to use multiple cuts to make it interesting. Precision is the word.

DELIRIUM: What did you envision for the werewolves and the way they looked?

DANTE: We wanted the werewolves to not look like the Lon Chaney Wolf Man, as much as we loved it. So we went back to old woodcuts, and that really fueled our imaginations—these great images of wolves on hind legs walking about. For a short period of time, we actually tried to use real wolves, but that proved to be very difficult; wolves don't take orders too well. They're very hard to train, and the problem is that they look too much like dogs on camera, so it's hard to make them look scary. So then we tried a bunch of different options with a lot of costumes; we put a guy in a wolf suit, but it looked like a guy in a bear costume because it doesn't have the same physicality; there is no small waist like a wolf has, so therefore the proportions are all wrong. So we ended up building a giant puppet for the most part, and Rob Bottin did amazing work with very little money.

DELIRIUM: The film is packed with iconic scenes, and one of them is the famous werewolf sex sequence with Stone and Elisabeth Brooks. What was that experience like?

DANTE: It was a pain in the ass to shoot the werewolf sex scene! First of all, it was very cold; secondly, Dee Wallace did not want to be on the set, so she went away; she just couldn't stand the idea of her boyfriend having to do a love scene with another woman. We also had only a fire as the source of heat, and we tried to keep most of the crew behind honeywagons, and then John Hora started pulling out these fire lenses and he'd be asking me, "What do you think about this one?" He'd do this over and over again, and meanwhile the actors are out there naked and freezing. I looked down and saw that John had about 50 lenses, and I said, "Oh, just pick one!" They were all different lenses; I'll give him that!



Elisabeth had plenty of breast but they hung low, so Gigi Williams, our makeup girl, used medical tape to bring them up and give her this incredibly iconic image that was better than the real-life image. A lot of the close-up material was done by [cinematographer] Gary Graver. And Rob was there of course to do the makeup effects. It was the kind of thing where we couldn't shoot that stuff on location because that would be too hard, so we

final cut is something audiences will never know. He was fine, but he ended up being reduced to a couple of shots. He was one of those casualties of editing. There really weren't any more featured werewolves; they were all extras, such as the ones in the group-therapy scene and the ones scattered about on the beach, but really, the main player werewolves are in that semicircle at the end of the picture. There are some werewolves in the barn that get burned that were played by some of the makeup people, like Greg Cannon, because they could do makeup on themselves. A lot of those inserts were done later.

DELIRIUM: There's a funny story concerning the casting of Margie Impert as werewolf resident Donna Warren. Can you tell us about that?

DANTE: Margie Impert was great. I never saw her again after the last night of shooting. She was perfect for the part of Donna. One of the producers on the film wanted his wife to play the role, and this woman was very glamorous and I thought that was kind of wrong for Donna, who is this fruity New Age fan, a real devotee of pop

psychology. So I said no to the producer's wife and hired Margie. And this scorned woman, the wife of this producer, was so pissed off that she wrote me this letter, this terrible, nasty letter saying things like, "You are scum! How dare you not cast me in this role! This was my part, this was supposed to be my part!" My goodness. But I just thought to myself, no, what I need is that laid-back, ditzy quality, not a glamourpuss, and I thought



shot what we needed and then did the close-ups on the stage. And of course, we had to resort to cel animation for the final moments of the sex scene.

DELIRIUM: Besides the core lycanthropes at The Colony, were there any extras who had larger roles before the final edit came into play?

DANTE: Ivan Saric, who played Jack Molina, actually had lines, and he was meant to be a tennis pro, which in the



Margie was perfect for it.

DELIRIUM: And what of the famous missing hot-tub scene?

DANTE: Well before that, Karen and Donna [Wallace and Impert] are out in the woods, where Donna is talking about all the pop psychology she has been interested in. That scene was originally a little longer, and we cut it with a cutaway of the moon. We took out the beginning of the scene and intercut the shot of the moon. I remember that earlier in the scene, there was a lot more dialogue, but after watching it in previews, we thought it was going a bit long.

The hot-tub scene was still in the movie at this time, so the dialogue between Dee and Margie was different. I remember the location of the hot-tub scene and when we shot it, but I don't recall the exact dialogue between the women in it, but I think Margie leaves and the guys turn up. John Carradine's face is lit with the water reflection that we used in another shot, but the hot-tub scene itself was cut, I guess partially because it involved nudity, which made it difficult to shoot, and my recollection is that it just didn't work. But easy come, easy go... ☺

DAS TIER



**In jedem von uns steckt ein Tier
– wehe – es bricht einmal aus.**

AVCO Embassy, International Film Investors und Wescam Productions präsentieren eine DANIEL H. BLATT Produktion „The Howling“
mit DEE WALLACE · PATRICK MACNEE · DENNIS DUGAN · CHRISTOPHER STONE · BELINDA BALASKI · KEVIN McCARTHY
JOHN CARRADINE · SLIM PICKENS und erstmals ELISABETH BROOKS Executive Producers: DANIEL H. BLATT und STEVEN A. LANE
Drehbuch: JOHN SAYLES und TERENCE H. WINKLESS nach dem Roman von Gary Brandner
Musik: PINO DONAGGIO Produziert von MICHAEL FINELL und JACK CONRAD Regie: JOE DANTE

BLOODY BELINDA

By LEE GAMBIN

One of the core Joe Dante troupe members is the versatile actress Belinda Balaski. Here, she shares some insight into her original casting in Dante's werewolf opus *THE HOWLING*, wherein she meets her bloody demise at the claws of one of cinema's most terrifying lycanthropes...



BELINDA BALASKI: The interesting thing was, I was living in Hawaii at the time, on the island of Kauai, and Joe kept saying, "We are going to put you in another picture," and I was like, "OK!" I kept waiting for him to call me in to audition, because I auditioned for everything else...and I kept waiting, waiting and waiting, and finally I made conversation with him. I said, "Joe, when do you want me to fly in?" He said, "Fly in for what?" and I said, "To audition!" He said, "Oh my God, I don't want you to audition!" I said, "What are you talking about? I thought you told me you were holding auditions?" He said, "Legally, we have to hold auditions through SAG."

But he went on to tell me that screenwriter John Sayles

loved what I did in *PIRANHA* with the part of Betsy so much that he created the *HOWLING* character of Terry Fisher, who is not in the original book. My portrayal of Betsy in *PIRANHA* was the launching pad, and he took that character, grew her up a couple more years and put her in *THE HOWLING*, which I think is very cool. I was like, "Wait a minute, that's amazing! Now, are you sure you don't need me to come in and audition?" He was like, "Yes." I said, "Joe, are you kidding me? I'd be happy to come in and audition." He told me again that he didn't want me to audition, and after more conversation about this he finally said, "What if you blow it?" What a vote of confidence from Joe!

Joe is just great. And for the most part, he let us run with what we had. When Kevin McCarthy was shooting his scene in the TV newsroom, at one point you see him crack his neck. It was at that moment and in that scene that he turned around and walked out, and everybody took a break for a minute, and I just walked out and he was standing there and said, "God-dammit, I wish he would just direct me!" I said "What? I'm sorry, what?" He said, "I wish Joe would direct me."

Several days later, I was talking to Joe, just sort of hanging out and talking, and I said, "You know, it would be nice if you directed us. Kevin really wanted your direction the other day." He said, "What? Kevin McCarthy wanted me to direct him?" Actors don't have a third eye. Actors lose themselves to the moment and don't know what it looks like. We need someone else to say, "Uh, add a little spice here and then maybe add some basil." We can't see the fine-tuning. Yeah, we have monitors on the set now, but back then we did not. Joe was so great, though, at let-





ting us feel our way, and because we were running on a quick schedule, we had to think on our feet—and that was part of the overall fun!

The producer, Dan Blatt, was a differ-

ent story. During dailies, Dan was always complaining about this or that. I don't know...I felt that he was more into gorgeous women than character actors, and I'm more of a character actress than a

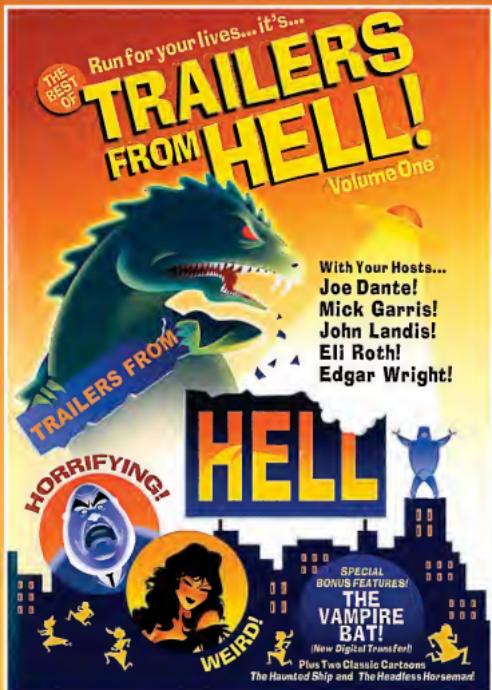
gorgeous woman, and that's the truth, you know, that I always aspired to be. I always felt like I was doing what I do; I wasn't trying to be something that I am not, and that was just the difference.



TRAILERS FROM HELL!

Joe Dante dishes on his strange on-line cinema school.

By CHRIS ALEXANDER



Pushing through the center of the Joe Dante-verse is a curious media venture, one that began as a lark and has, in the eight years since its inception, evolved into sort of micro-film school, offering strange-cinema fans mini-master classes on some of the wildest movies ever made. It's called TRAILERS FROM HELL, an ongoing web series (produced in creative collaboration with new-media entrepreneur Jonas Hudson, graphic artist Charlie Largent and producer Elizabeth Stanley) in which some of the genre's

ed in the business as a trailer editor, but the days when we would run hours of them at midnight at a local theater were long gone. So they were just sitting in a vault, unseen. I thought of perhaps putting them up on the Internet, but searched for a way to make them stand out from the numerous other movie postings. I thought, why not do a commentary track to go along with the trailer, talking about some entertaining candidates? So I did five (THE TERROR, FROM HELL IT CAME, THE UNEARTHLY, ATTACK OF

THE 50 FOOT WOMAN and DAUGHTER OF DR. JEKYLL), and they sat there for a while, until a few of my friends noticed them and said they had some titles they'd like to comment on, if we could find the trailers. And so it slowly grew.

DELIRIUM: Who were the first gurus? What were the criteria to become one?

DANTE: John Landis came aboard to do THE T.A.M.I. SHOW, and then Edgar Wright did CORRUPTION, Mick Garris



brightest stars (like Guillermo del Toro, Mick Garris, Eli Roth, Roger Corman and many, many more) share their insights into a selection of cult, horror and fantasy films, cut against and over a cavalcade of classic movie trailers.

TRAILERS FROM HELL is film school crushed into bloody, brilliant, bite-sized lectures, and since this issue of DELIRIUM is Dante's party, we called on him to talk about the awesomely oddball world he inadvertently built.

DELIRIUM: Can you recall the original brainstorm session that birthed TRAILERS FROM HELL?

JOE DANTE: There really wasn't one. I had amassed a large collection of vintage 35mm trailers over the years, having start-

did THE VAMPIRE LOVERS and Sam Hamm did 13 GHOSTS. The criteria were, would you like to join the party? We did restrict our gurus to film professionals as opposed to critics, though. And once we suggested filmmakers could comment on trailers for their own movies, we got some good stuff from the likes of Roger Corman and Larry Cohen.

DELIRIUM: Originally it was fantasy and cult films being discussed, but the reach encompasses all cinema, it seems. When did the project start to evolve that way?

DANTE: My collection ran mainly to exploitation and sci fi titles, but as more gurus came on board, we expanded our horizons to whatever people wanted to talk about, provided we could obtain the trailers. Now the range of titles is pretty eclectic, from ABBOTT & COSTELLO MEET THE MUMMY to SALO!

DELIRIUM: Are there any legal issues with showing trailers, or are they public domain?

DANTE: We used to restrict our titles to pre-1978 releases, the trailers for which are all in the public domain. But with the advent of our fair use letter, we've been able to up the ante to include some current releases. These are advertising films, after all, and we are promoting the content—which is why we've been able to ally ourselves with entities such as Warner Archive, Criterion and VCI.

JOHN LANDIS PRESENTS **DAWN OF THE DEAD**

STUART GORDON PRESENTS **CANNIBAL HOLOCAUST**

ELI ROTH PRESENTS **Squirm**

MICK GARRIS PRESENTS **FRITZ the CAT.**

DAVID DE COTEAU PRESENTS **BEYOND the DOOR**

LARRY COHEN PRESENTS **BLACK SUNDAY**

ELI ROTH PRESENTS **CREEPSHOW**

DAVID DE COTEAU PRESENTS **HOUSE of WHIPCORD**

BRIAN TRENCHARD-SMITH PRESENTS **Daughters of DARKNESS**

JULIE CORMAN PRESENTS **BOXCAR BERTHA**

DELIRIUM: What presumably started as a romp now serves as a kind of micro-film school. What sort of surprising feedback have you received from fans?

DANTE: It's most rewarding when people tell us they discovered a film after experiencing it on TFH. Our goal has always been to rekindle interest in classic-era films that don't get the kind of mass attention today as they did in the TV-saturated '50s through the '80s. Thanks to restorations, there are more films available to see than ever before in my lifetime, but most people don't know enough about them to choose to watch them. We hope

we're shedding a little light into that dark corner.

DELIRIUM: Are you still expanding? Still adding new TFW entries? What are the longterm plans for the series?

DANTE: We now have 1,000-plus titles, and add more each week. We've put on live shows, run programs at film festivals and made some video deals. Our library would certainly enhance a university film course somewhere. We're open to anything, really.

DELIRIUM: Can you tell me some of your favorite TFW spots?

DANTE: I'm partial to episodes where I

learn stuff I didn't know. Many of Josh Olson and Larry Karaszewski's entries are loaded with such info, as are Brian Trenchard-Smith's well-researched commentaries. Larry Cohen holds the longevity record, recording a 10-minute riff on the extra-long *THE TEN COMMANDMENTS* trailer without notes or a missed syllable!

DELIRIUM: Have you yourself discovered any films via the show?

DANTE: I'm happy to say there are at least 10 pictures I had never heard of before a guru asked to talk about them. But I'm not gonna tell you which ones they are!

MARK GOLDBLATT PRESENTS **CITY OF THE LIVING DEAD**

JOHN LANDIS PRESENTS **BATTLE FOR THE PLANET OF THE APES**

JOSEPH OLSON PRESENTS **BLACULA**

GUILLERMO DEL TORO PRESENTS **DEAD & BURIED**

MICK GARRIS PRESENTS **GOD TOLD ME TO**

EDGAR WRIGHT PRESENTS **the sentinel**

DAVID DE COTEAU PRESENTS **TOURIST TRAP**

JONATHAN KAPLAN PRESENTS **THE PROWLER**

ALLISON ANDERS PRESENTS **PEEPING TOM**

MARY LAMBERT PRESENTS **THE PIT AND THE PENDULUM**

B-movie actress Christina Bach is a geek like the rest of us, and is well-versed in the wet and wild world of monsters and mayhem that we are all so fond of. It is refreshing that she's open and forthcoming about her past, present and future endeavors, and that she has remained grounded through it all, in this interview with DELIRIUM. It shows promise that Bach will have staying power in the genre for years to come, a scream-queen legacy that will grow organically.

DELIRIUM: Can you tell us how performing in theatrical productions and projects for the Florida State University Film School prepped you for acting on the next level?

CHRISTINA BACH: FSU Film School is awesome! I was lucky enough to do a bunch of movies with the school, and every one was an amazing learning experience. They run their sets just like union sets, so the

By JASON BENE



BACH IS BACK

DELIRIUM: The 1980s are my favorite decade for scare flicks. What is yours and why?

BACH: It's definitely the 1980s, because so many of my favorite films are from that decade, both horror and slightly less scary: BEETLEJUICE, THE CHANGELING, A NIGHTMARE ON ELM STREET, POLTERGEIST, AN AMERICAN WEREWOLF IN LONDON, GREMLINS, THE MONSTER SQUAD, THE LOST BOYS, PET SEMATARY, GHOSTBUSTERS, THE FLY and CREEPSHOW.

DELIRIUM: [Inside joke] Can you believe there are some people who have seen AN AMERICAN WEREWOLF IN PARIS but not AN AMERICAN WEREWOLF IN LONDON? Blasphemy!

BACH: Blasphemy is correct! I have a high-heeled shoe that is perfect for throwing at that kind of person. If you haven't seen it, go see it right now!

DELIRIUM: Do you think practical makeup FX work better than CGI?

BACH: God yes! I know CGI is necessary sometimes, but it is overused. I love great practical effects. There are so many gifted effects artists out there ready to make amazing things.

DELIRIUM: How did you find out that the mockbuster maestros at The Asylum were doing a film called 2-HEADED SHARK ATTACK?

BACH: I found out at the audition. The film was listed as "SHARK ATTACK" when I went in to read. When I got to the audition, I saw "2-HEADED SHARK ATTACK" on the paperwork and almost died. I knew it would be a Syfy-type movie. I did a little dance in the casting room. I was excited!

DELIRIUM: Did you get the role you auditioned for?

BACH: I read for three parts, including the character of Dana, which I did get. **DELIRIUM:** The film is a babe-a-thon! Did you have any girl time with fellow actresses Carmen Electra and Brooke Hogan?

BACH: Carmen Electra wasn't on set as much as Brooke, so I didn't get to spend a lot of time with her. I did get a chance to chat with Carmen on set, and she was really nice. Brooke and I had adjoining rooms while we were filming, and we had a great time hanging out. She is a really sweet, fun girl, and made us great guacamole. Being on set was like summer camp. We had fun!

DELIRIUM: Were you aware that director



first time I walked onto a big TV shoot, I didn't feel lost. The most important thing I learned was how to deal with the challenges of acting on camera. I guess the biggest one is when the technical aspects affect the way you deliver your performance, like having to do an emotional scene over and over and over, or when you have to speak your lines to a piece of green tape instead of a human face [laughs].

DELIRIUM: What are some of the horror films that you like to curl up with at night?

BACH: Great question! To be honest, when I watch a horror movie at night, I might get scared and sleep with the lights on. There are certain movies I love that I will not watch right before bed, like 28 DAYS LATER. Oh hell no! I really, really love horror films, horror/comedies and supernatural thrillers. Some of my favorites are NIGHT OF THE LIVING DEAD, DAWN OF THE DEAD, DAY OF THE DEAD, UNDERWORLD, SHAUN OF THE DEAD, ROSEMARY'S BABY, POLTERGEIST, THE CHANGELING, CARRIE, THE OMEN, THE EXORCIST, THE SIXTH SENSE and STIR OF ECHOES. I could go on forever. Sometimes, I just love to binge-watch campy horror flicks and all kinds of B-movies on Netflix.

DELIRIUM: Would you say that cerebral genre films work better than visceral ones?

BACH: Hell yes! I love a strong horror script. When everything makes perfect sense and is explained well, the film is believable. That is when you become emotionally invested in it. I want to be anxious as the story unfolds and terrified at the suggestion of what is to come. When the script and the actors have me holding my breath, then any visceral imagery is icing on the cake. Don't get me wrong, I love me some gore and monsters, but you need much more than that for a memorable film.

Christopher Douglas-Olen Ray's father is B-moviemaking legend Fred Olen Ray? The apple did not fall far from the tree in that family.

BACH: Yes! Chris is a sweet guy and great to work with. He was very calm and relaxed on set, which is tough when you have a huge group of actors, sweltering heat and a small boat. He is really passionate about directing. He has made many more films recently, and I'm very



happy for him.

DELIRIUM: I had a cameo in Fred's film SUPER SHARK, and got to participate, as a bar patron, in a bikini contest hosted by Jimmie "J.J." Walker from GOOD TIMES [laughs].

BACH: Yeah, I heard you look pretty nice in a bikini. I haven't seen your cameo, but I'm sure you did a great job!

DELIRIUM: Anthony DiBlasi's DREAD, an adaptation of the Clive Barker story, is a sadistic little number. He followed it up with the supernatural serial-killer chiller CASSADAGA, and you were cast as one of the victims. What was that shoot like?

BACH: After I was cast in the film, I had to go to the makeup effects studio to make molds of a few parts of my body. It took several hours, but it was fun to see



the actual process. When I got to set, it took several hours to apply all the special makeup before we were ready to shoot. Once I was on set, they had a crowd of people dealing with my prosthetics, makeup, wardrobe and harness. It was crazy, but so much fun. As a horror-movie lover, I was in heaven.

DELIRIUM: You had a great death scene in CASSADAGA.

BACH: Oh yeah! It was everything you want in a death scene. I loved every minute of that shoot.

DELIRIUM: Lee Grimes handled the makeup duties on that project.

BACH: Yes! Lee Grimes did all of my special effects makeup. He is so talented. He has worked on so many amazing projects: ZOMBIELAND and Lady Gaga's tour, just to name a few.

DELIRIUM: The flick received mixed reviews from the on-line community. Does it bother you when something you work hard on doesn't gel with its core audience?

BACH: It does suck when some people don't like a project, but not everyone is going to like what you do. Everyone has their own tastes when it comes to horror films. There were so many people who loved the movie and continue to show support on social media. You have to focus on that, rather than the few who didn't like

it. The best thing you can do is make a movie that gets people talking. I think Anthony DiBlasi did exactly that. He is a talented director, and I loved working with him. Bruce Wood and Scott Poiley did a great job with the script. They were all very passionate about the film, and it shows. I am so proud to have been a part of it.

DELIRIUM: What is the plot crunch of ROCKABILLY ZOMBIE WEEKEND?

BACH: I play Becky, a rockabilly girl deeply in love with her fiancé, Grant. Becky and Grant are preparing for their outdoor wedding celebration with all of their friends and family. At the same time, angry mosquitoes cause a West Nile virus outbreak. The chemicals sprayed to stop the outbreak, mixed with the virus, cause very bad things to happen to some of the locals. Let's just say, the wedding is interrupted.

DELIRIUM: Were you asked to do any special training to play the gun-toting role of Becky?

BACH: Yes. The actors who had to handle weapons in the film were invited to a couple of training sessions. The first was outdoors at the shoot location, so we could get used to running and shooting with various handguns and rifles. The second session was at a gun range. We had a lot of fun.



LADIES OF THE 80s

Hollywood "Scream Queen" correspondent and legendary filmmaker David DeCoteau of Rapid Heart Pictures has worked with almost 100 legendary actresses, and this exclusive *DELIRIUM* column aims to have our David chat with as many deadly dames as he can muster...

Kristine DeBell, Lisa London and Helene Udy have dozens of exploitation movies to their credit. Now, I'm well known for putting the legendary Linnea Quigley, Brinke Stevens and Michelle Bauer together for the first time in *NIGHTMARE SISTERS*, so I did the same with these girls, in my flick *3 WICKED WITCHES*...

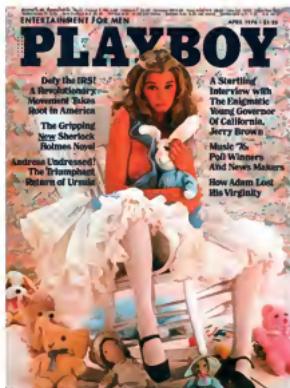
KRISTINE DeBELL

DELIRIUM: Do you watch the movies you did when you were younger?

KRISTINE DeBELL: The only movie I



By DAVID DeCOTEAU



have seen often that I was in is MEAT-BALLS. Often. Meaning, I was forced to by friends. No, seriously, I enjoy watching the film because it's so much fun.

DELIRIUM: Did you start as a model or an actress?

DeBELL: I started out in both, actually, modeling for Macy's and doing summer stock theater in the round at 14.

DELIRIUM: Besides me, who is your favorite director?

DeBELL: Working with Robert Mulligan, who directed *BLOODBROTHERS* with Richard Gere, was a thrill. He directed two of my favorite films: *TO KILL A MOCKINGBIRD*, for which he was nom-

inated for an Oscar, and *SUMMER OF '42*. He also directed one of my favorite actresses, Natalie Wood, in *LOVE WITH THE PROPER STRANGER*.

DELIRIUM: Being on the cover of *Playboy* must have made you a popular guest at those '70s disco parties. Do you look back fondly at the '70s and '80s?

DeBELL: Yes, I was a guest at some amazing parties. I also gave a few great parties, in the early '80s at a club on Sunset near Cahuenga called Lingerie, dancing the night away to Soft Cell's "Tainted Love."

DELIRIUM: Any role you passed on that you wish you didn't?

DeBELL: I never passed on a job, but did miss out on a few. After Linda Hamilton and I did *TAG: THE ASSASSINATION GAME* together, I was brought in to read for her best friend again, an aerobics instructor in a film called *THE TERMINATOR*. In the end, they decided to use a real aerobics instructor and the part was cut extensively. Darn it!

LISA LONDON

DELIRIUM: What was your first acting job?

LISA LONDON: People think my first film role was starring in *H.O.T.S.*—which is true—but my first acting job was in the trailer/coming attraction for *CALIFORNIA SUITE*. I was discovered delivering a script wearing short shorts to producer Ray Stark, who immediately put me in the famous *Beverly Hills Hotel* footage—in short shorts, high heels and a big hat!

DELIRIUM: What performance are you



most proud of?

LONDON: Honestly, I give 100 percent every time I'm in front of a camera or step on a stage, so all of them. Maybe *LAW AND ORDER: SVU* because of the insanely hard circumstances surrounding that performance, but I truly love to act more than anything, and making people laugh or cry is equally important to me, so I give all I have every time.

DELIRIUM: You were in *SUDDEN IMPACT*. Any Clint Eastwood stories?

LONDON: None! I can tell [laughs]! Actually, there was a great moment when the actor whose character molests me in the movie was having trouble with intense direction, so Clint climbed into the shot, literally got into bed with me and showed him! Clint Eastwood gave me my first dramatic role in *SUDDEN IMPACT*, and I'm forever grateful!

DELIRIUM: What is your feeling about nude scenes?

LONDON: I love them, as long as they're shot well. That said, less is more, so I find that long nude scenes get silly and gratuitous, as opposed to brief ones that are sexy and tease, and are therefore exciting.

HELENE UDY

DELIRIUM: What was your first acting job?
HELENE UDY: My first acting job was a pilot for CTV called *OFF THE WALL*, modeled after *SONNY AND CHER* but aimed toward teens. It was in a variety-show style, and there were two very talented singers on the show. Somehow, the fact that I could not really sing was overlooked, and did ultimately cause problems during the production. My voice was massively overdubbed. But at least my dancing was quite good. To quote a line from one of the original songs I sang on that show, "When all your rights turn into wrongs, it ain't easy..." Ultimately, I'm not even sure the show aired, but I had a lot of fun! And all my friends from high



school came to see me.

DELIRIUM: Ever turn down a role you regretted?

UDY: No. But I have failed at auditions in the last moment due to nerves, that went on to be huge successes. Most notably *SIXTEEN CANDLES*, which brought Molly Ringwald to fame. And there was one movie I was meant to do as a teenager with Robert Altman called *THE EASTER EGG HUNT*, about a group of girls at an old Victorian school who start mysteriously disappearing. I was so excited because the headmaster was going to be David Bowie. But before we started shooting, the project lost its funding. So sad about that to this very day. Both Robert Altman and David Bowie were idols of mine. It was the dream job that never occurred.

DELIRIUM: What's your favorite death scene in a movie?

UDY: It has to be *MY BLOODY VALENTINE*. Oh my gosh—the leadup to it is spectacular. It was my first death scene ever and I wanted it to be authentic and moving. I wanted to really feel the terror, and I committed to it 200 percent—to a little chuckling from the director and other crew. The reality is, there is no way to get out of "acting" a death scene. At the end, you have to gurgle. You can't re-create a sensation you have never felt. But it was a really an exciting experience. I was on my first major movie set, and everything about that was memorable and wonderful and challenging and fun.

DELIRIUM: Any George Mihalka stories?

UDY: George was so lovely. Lovely!! He was a god. He was so tolerant. George could not have been that old at the time. Maybe late 20s? But to me, he was a father figure. Always calm, never raised his voice. Always had a wonderful sense of humor about set activity. And always seemed kind of larger than life. Unruffled. A wonderful human being. Very secure with his direction. And very protective of

Some like it H.O.T.S.
Starring SUSAN KIGEL · LISA LUNCH · PAMELA JEAN BRYANT
KIMBERLEY CAMPBELL
Directed by GERALD RINDL
Screenplay by CHERYL HUFFORD & JUGAN RUSO-WOOD
Produced by W. TERRY DAVIS & DON SCHWARTZ · Directed by GERALD RINDL

his actors. A great presence. I feel this way about him to this day. And he actually in that way reminds me not only of Robert Altman, another big bear, but of you, Mr. De Coteau. My favorite directors all have almost exactly the same wonderful on-set qualities. My taste in men is very clear.

DELIRIUM: Strangest on-set experience?

UDY: Strange in a wonderful way: My favorite was working with Johnny Cash on *DR. QUINN, MEDICINE WOMAN*. We were all terribly excited on the first day of his arrival on set. I personally was so aware of his iconic presence, I could not really get my brain around the fact that he would appear. But as I sat in the makeup chair getting my hair done, the door opened and there he was, just as one would want him: all dressed in black. And immediately, I was struck by his gentleness and humility and kindness as a person. An incredibly lovely man.



When many people think of the glory days of Empire Pictures and the films that came during that time, the first names that come to mind tend to be Charles Band, Stuart Gordon and John Carl Buechler, among others. Films like FROM BEYOND, ELIMINATORS and PRISON helped create a legacy that genre fans still speak of with smiles on their faces, full of memories of VHS covers and the video stores that carried those films.

One name that unfortunately slips through the cracks of conversations regarding Empire and even Band's Full Moon is the underrated yet highly involved William Butler. Beginning his career as a part of Buechler's makeup FX

THE BUTLER DID IT!

Multi-hyphenate William Butler has done it all.

By JERRY SMITH

Part One

crew, Butler climbed the ranks from coordinating FX to eventually becoming a working actor in not only films made by Empire, but also genre fan favorites like LEATHERFACE: THE TEXAS CHAINSAW MASSACRE III, FRIDAY THE 13TH

PART VII and Tom Savini's NIGHT OF THE LIVING DEAD remake. Always one to evolve, Butler then transitioned from a leading actor into a full-fledged writer, director and owner of his own company, Transition Entertainment. We had the pleasure of speaking with Butler regarding his

years with Empire, his acting career and his eventual return to Full Moon to help create the GINGERDEAD MAN series, directing the second and third installments himself.

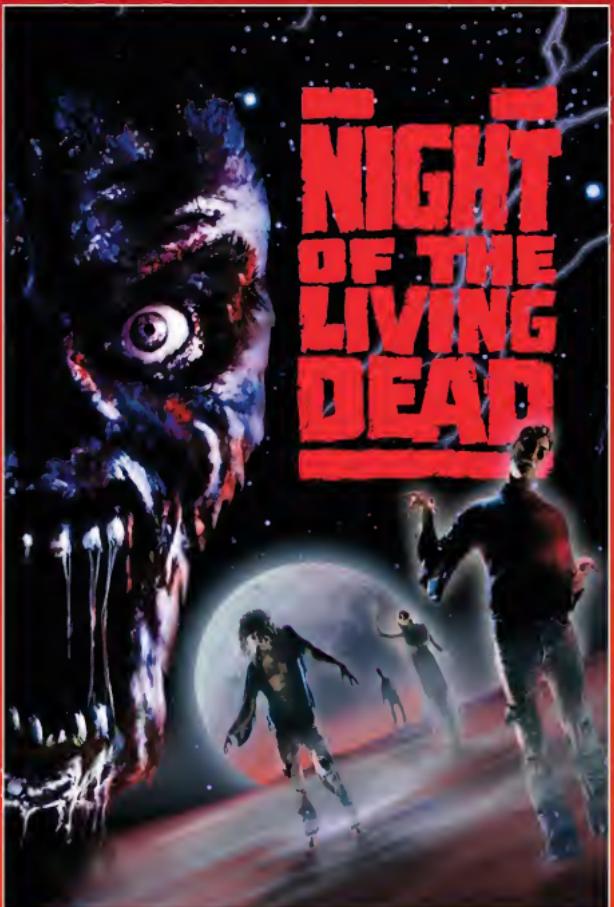
DELIRIUM: Growing up as a fan of Em-



pire, I would always see your name in various credits of films. One thing that has always stood out to me about your work, especially during that time, is how much of an almost modern-day Renaissance man you were.

WILLIAM BUTLER: I don't know that

NIGHT OF THE LIVING DEAD



"Renaissance man" is the correct term. It's more like a con artist or hustler, just wanting to get into the business and working in every department to figure out what I wanted to do. I grew up in theater in Northern California, and I knew, ultimately, that I could kind of "half-act," though I'm sure that to some people, that's debatable in itself. I didn't know how to get there, because when I moved to Los Angeles, I didn't know anyone except for my childhood friend John Vulich, who was off doing one of the FRIDAY THE 13TH films. He wasn't in LA when I arrived, so I came here with \$700 in a Monte Carlo and was almost instantly out of money and living in that car, of all things. Little by little, I tried to figure out a way to start getting work.

DELIRIUM: How did you end up crossing paths with Empire?

BUTLER: It just so happened that the first job John Buechler gave me was sweeping his shop and emptying his garbage at the end of the day. I kept doing everything around the shop, one thing led to another and he let me start painting stuff. The next thing I knew, I went to Spain, and the first thing I worked on was ELIMINATORS, which was a lot of fun. It was myself, Mitch Devane, Michael Hood and of course John. ELIMINATORS was shot in what was called the "Jungles of Spain," but was actually a raw-sewage-treatment plant that was turned into a makeshift lake. We shot on that for what was supposed to be three weeks, but ended up being three months.

DELIRIUM: Part of what must have stood out about the whole Empire era was how you not only were able to work continuously, because a lot of people moving to LA strive to do that, but that you were able early on to go to places like Spain and Italy and experience all that.

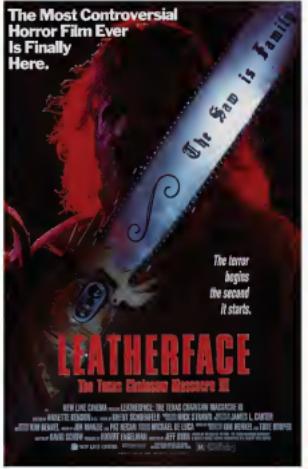
BUTLER: It was an amazing time to be working in the movie industry, because the video market was at its height, and literally, you could make a poster and someone would hand you a check to go make the movie. During that craze, everybody was making movies, and Charlie [Band] was really good at it. He has a fantastic flair for fantasy that at the time no one else was doing, and no one else could do. I had the tremendous good fortune of meeting up with him and John at the time I did, because what was great about Empire Pictures was that it was a smaller company but very, very organized. You could pretty much work in any department you wanted to, if you just showed that you had the desire.

DELIRIUM: A lot of opportunities to move up...

BUTLER: I started out, like I said, sweeping and mopping stuff, then I moved to painting, coordinating and eventually became friends with Charlie, who then got



The Most Controversial Horror Film Ever Is Finally Here.



me my SAG card. I had told him what my goal was—that I wanted to be an actor—and he said, "Well, all right, you'll be an actor," and started giving me parts. It was an amazing, just amazing time, when you could finish a job on a Friday and start another one on Monday. There wasn't any time off.

DELIRIUM: This was during the Italy period?

BUTLER: Yeah, we had this amazing studio there that Charlie put together, the old Dino De Laurentiis studio. It was this place with rows and rows of empty office buildings, and we took over only a fraction of it to run Charlie's operation. We had two soundstages, and a full plaster and wood-carving department with some of the finest artists you could see in your entire life, these old Italian men who would do the nicest plaster work. There was a backlot that you could drive around, and they had just finished filming RED SONJA, so there were all of these minia-

tures of mountains, a castle and even a jungle, I think. We used to take the rental cars and race them on the backlot.

A funny story: One time Mike Deak flipped the rental car upside down in a ditch on the RED SONJA set, and we all just got together, flipped the car back on its side and drove back to the hotel. Nothing happened, even though it was munched like a potato chip.

DELIRIUM: So fun and a learning experience.

BUTLER: It was a great education, and I was able to work with dozens and dozens of filmmakers, producers and performers. Another great thing about the studio was just going exploring, because some of the soundstages that were no longer being used had been turned into storage units. I was talking to Charlie about this last year, actually, that there was at least \$2 million worth of armor, Renaissance outfits, props, swords, everything. There was tons of stuff from BARBARELLA, including that organ they played, the one that Barbarella was in, that gives her the orgasm. It was just sitting there, rotting.

DELIRIUM: During that time, you did a lot of behind-the-scenes stuff on films like CELLAR DWELLER, CATACOMBS and various others, but when it came to getting your SAG card, was that on GHOULIES II?

BUTLER: Back then, SAG was not global, so I think I got my SAG card on PRISON. I was originally supposed to play "the punk" in the film, which Mickey Yablans [PRISON producer Irwin Yablans' son] ended up playing. I lost that part because Mickey wanted it, but he was a nice guy and did a fantastic job. They let me keep my SAG card, which was marvelous, and at that time, it was extraordinarily helpful to basically bridge the gap between coordinating effects and spending over 12 years just acting.

DELIRIUM: PRISON seems to have been somewhat of an important movie for you in terms of your acting career, but you also worked with Buechler on the film behind the scenes. And it introduced you to Viggo Mortensen, who you'd go on to work with again on LEATHERFACE and with whom



you became good friends. How was that whole experience?

BUTLER: It was awesome, because by the time we got to PRISON, I had already worked on seven or eight movies and I don't think I was more than 21 or 22 years old. During that time, Charles Band was the most generous person I had ever worked with, in the sense that in 1985, I think I was making \$800 a week. You have to understand, this was back when the exchange rate was crazy, so he would pay you \$800 a week and a per diem on top of that, which was, with the exchange rate, closer to \$600 a day per diem. So when we got to PRISON, we went to Rawlins, Wyoming, and like you said, I did meet Viggo. I thought he was a numbskull the first time I met him; I remember coming into what I think was a Holiday Inn, and seeing him eating without any shoes on. I thought, "Who is this idiot, sitting there with bare feet in the restaurant?"

DELIRIUM: So basically a Brad-Pitt-in-KALIFORNIA type of guy.

BUTLER: Yeah. Little by little, we became friends; we became really good friends. We used to meet in the bar every night after we would wrap, and he and I would invent cocktails. One of the drinks we invented together at the bar was called the "Aqua Velvis," which was 151 Blue Curaçao, rum and 7Up.

One night we were so drunk that when they closed the bar, he said, "Let's keep this party going; let's go back to my room." So Viggo, Arlen Dean Snyder, who played one of the prison guards, and myself all went back there. We were all tanked, they started talking about how they were going to go fishing and suddenly, I saw them both just staring at me. I was like, "What?" and Arlen told Viggo, "I think we got ourselves a pretty big fish sitting over there." They got up and started to cast their lures at me!

So I exploded out of the hotel room and went running up and down the hallways,

and they were *chasing me* with these fly-fishing reels for like 30 minutes! I'd be hiding, and suddenly there would be a fishing lure stuck in the wall next to me. Finally, at around 3 in the morning, I ran to Chelsea Field's door and banged on it. She opened the door, half-naked, and I ended up staying the night there.

I cannot even tell you how many. I even recall auditioning for some of these things with so many people who just weren't ready at the time. I remember seeing Brad Pitt in the lobby, auditioning for something, and he was just green at the time, like *he wasn't* good enough at the time; he was just a kid.

How I ended up on LEATHERFACE was through Jeff Burr. He had directed THE OFFSPRING [a.k.a. FROM A WHISPER TO A SCREAM], and I had gone in to read for that. He liked me, but somebody didn't want me in it, so I didn't end up getting the job. Jeff said, "Don't worry; we're going to work together." Later on, I had done a bunch of stuff like FRIDAY THE 13TH PART VII, and that had done well, and I was sort of turning into the Mickey Rooney of horror films. I really liked that—I didn't mind it at all—so when I got called in to LEATHERFACE, I was like, "Oh my God, I'm such a huge fan of this franchise," and I couldn't believe it. I had been in a FRIDAY THE 13TH film, and I don't believe I had done NIGHT OF THE LIVING DEAD [1990] yet, but I had been in a lot of scary things.

I went in to audition, and there was Jeff Burr! You can't count on knowing someone to get a part in a film, particularly a corporate film like LEATHERFACE, which was through New Line. I just



DELIRIUM: With the Empire days, and even now with Full Moon, it seems that there has always been a "six degrees of" kind of thing going on. You worked on PRISON with Viggo, and then you both eventually worked on LEATHERFACE together, which was directed by Jeff Burr...who went on to direct PUPPET MASTER 4 and 5 for Band and Full Moon. It seems that forming those relationships within the company was somewhat crucial in kickstarting a lot of careers, right?

BUTLER: Yeah, definitely. Charlie was responsible for launching so many people;

consumed that screenplay, and at the time, after PRISON, Viggo, his wife and I were sharing a house. We worked and worked that script, and I kept going in; I couldn't believe that I kept getting called back. There were these beautiful, handsome guys in the lobby, and in hindsight, I realize that I wasn't that bad-looking either, but I did not know it at the time. I wondered why they kept calling me back when there were all these great-looking dudes there, and I just figured they wanted to go with someone who looked real.

It came down to me and the bald dude from *SEX AND THE CITY* [Evan Handler], and they paired us up with Kate Hodge and Marcia Cross, who went on to *DESPERATE HOUSEWIVES*. She was paired with me, and Evan was paired with Kate. He went in before me with Kate, and then stormed out and looked at me, saying, "Have fun on the movie!" When I went

LYINDEPENDENT

HORROR HAS A NEW HOME.



into the office, I asked Jeff, "What was that all about?" and he said, "Well, I just told him that this one isn't going to work out for him," then told me I had to audition for [New Lind topper] Bob Shayne on *Friday*.

I was so scared, because *A NIGHTMARE ON ELM STREET* was a massive franchise by then, and they had planned for *LEATHERFACE* to be something really big, though it didn't end up the way they wanted it to. Kate Hodge and I instantly became friends; she's a really cool person. She and I went into this huge conference room, with Bob Shayne sitting at the end of the table, and I'll never forget this: We were pretending to drive, and doing the scene where the coyote lands on the screen. We did it, and he said, "OK, that's it, son, thank you." I thought, "Oh shit, I blew that," and drove back to Hancock Park. Viggo asked, "How did you do?" and I said, "I fucked it up." Then the phone rings, and it was my agent—I had gotten the part. I couldn't believe it; it was a high-paying job, one of my first big-money roles.

When I started to go to my wardrobe fittings, they changed everything about me. They lightened my hair; I had to lose some more weight, because that has always been an issue. In the middle of all that, the guy who had been cast to play Tex booked a national car commercial that was going to run for five years. He did



the math, and figured if he passed on this commercial, he'd probably end up making \$25,000 playing Tex, but if he did the commercial, he could end up making \$200,000. He pulled out of the movie, and everyone was in a tizzy. I came home from my fitting and told Viggo about the guy pulling out, and he asked, "What part is it?" and I told him Tex. By then, Viggo was kind of known, and he had already been doing stuff; he was way above doing that movie. He told me, "Tell [casting director] Annette Benson that I'll come in and meet on it."

So I called and told them, and they were just falling over themselves, because they couldn't believe that he was willing to do it. Not only did he end up booking it, but we drove to work together every day, which was great. We would drive to set clean, and they would throw

dirt on our faces, put bloody Q-tips in our noses and just mess us all up. We'd be so tired after shooting that we would drive back without showering and just be in the car completely covered in blood.



5分前は
その心に怒りを宿した時、凄まじい変身が始まる
人間だった！

THE THING ザ・シング ハウリング



ディー・ウォレス
デニス・デューガン
パトリック・マクニー
ジョン・キャラダイン
監督ジョーダンテ
撮影ジョン・ホーラ

特殊メイクロブ・ボーティン
カラー作品/日本ヘラルド映画



映像

DVD DELIRIUM

"CINDERELLA"

When you're talking the beautiful women of B-cinema, admiration and adoration must be paid to the late Cheryl "Rainbeaux" Smith, whose lovely visage graced any number of cult favorites. Before she was old enough to seduce anyone, she was the innocently bewitching young heroine of LEMORA: A CHILD'S TALE OF THE SUPERNATURAL, and she soon grew up and moved up into drive-in classics like THE SWINGING CHEERLEADERS, REVENGE OF THE CHEERLEADERS and MASSACRE AT CENTRAL HIGH. She was part of Charles Band's world threince, appearing in the sci-fi shockers LASERBLAST and PARASITE, but made her most gorgeous impression in 1977's CINDERELLA.

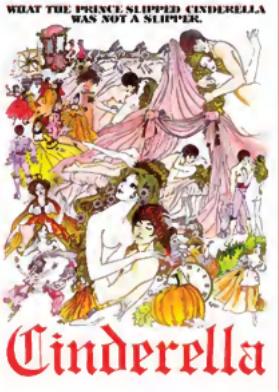
Absolute superlatives are to be approached with caution, so I'll pose this one in the form of a question: Has there ever been a more beautiful girl on screen than Smith in CINDERELLA? Those eyes you could get lost in, that creamy skin, those... ahem, let's stay professional here. Simply put, she's a vision of radiant young womanhood in this movie, and after decades of video obscurity, it's now available on Full Moon DVD for a new audience to discover.

Back when CINDERELLA first came out, this writer was way too young to see it, but on an outing to catch the latest Disney flick, my family and I passed by the film's poster outside the theater and got a good laugh when we saw that the "Fairy Godmother" was a black guy. That sounds like a low-rent, easy joke now, but in fact, Sy Richardson's performance in the part is the second-best thing about CINDERELLA. This was his first role in a film and TV résumé that jumped past the 100 mark this year, and he throws himself into it as if it's going to be his last. Overcoming what could have been both a racial and sexual stereotype, he turns Cinderella's guardian angel—who's also a thief—into a clever,

funny and essential character.

He also has the movie's best song ("Grab It," with lyrics like "At every other trade, I'm inept so I guess I'll spend my days as a klepto")—for, yes, CINDERELLA is a musical too. It wasn't the only adult-oriented feature of the period to mix singing with the sex, but the tunes usually made your ears hurt. Here, as written by Lee Arries, the lyrics feature often inspired, indecent wordplay, punnery and rhymes, ensuring that the viewer gets some good laughs in between getting a rise out of the softcore sequences.

As for that material, director Michael Pataki (the veteran actor whose only other feature behind the camera was Band's MANSION OF THE DOOMED a year earlier) and scripter Frank Ray Perilli (who also wrote DOOMED, LASERBLAST and the first draft of ALLIGATOR) clearly believed variety is the spiciest, offering



group gropes, lesbianism—often of the sizzling variety (Cindy's stepsisters seriously dig each other)—corn cob devices, a truly



strange dream sequence and the application of a "snapping pussy" (there's even, yes, a song number about that one). And as opposed to the fitting of the glass slipper, the prince must determine who his true lady love is by having sex with every woman who has attended his Grand, er, Ball.

But really, could any man set his eyes on Smith and pin his devotion anywhere else? Sadly, despite a decade-long career encompassing B-pictures and studio films alike, as well as a stint with breakout girl group The Runaways, Smith slipped into heroin use, and she died in 2002 of complications from hepatitis brought on by her addiction. But she will live on in the hearts of all who have witnessed her on screen, and will likely win fresh fans now that CINDERELLA can finally be enjoyed on disc in all its widescreen glory.

—Ken Michaels

BACK TO THE BRONX

By CHRIS ALEXANDER

Director Enzo G. Castellari is one of the last men standing from the storied golden age of Italian genre filmmaking. He was literally born into it—his father was Marino Girolami, director of the exploitation classic ZOMBI HOLOCAUST—and Castellari would make his own wild series of films, from Westerns to action to horror, including THE INGLORIOUS BASTARDS (the inspiration for the similarly named but very different Quentin Tarantino film) and the notorious JAWS riff THE LAST SHARK.

Now, Blue Underground has released one of Castellari's greatest works, the urban future-shock action classic 1990: THE BRONX WARRIORS (which spawned a sequel, ESCAPE FROM THE BRONX), on Blu-ray for the first time. This move gave DELIRIUM an excuse to have a brief chat with the legendary filmmaker.

Here we go...

DELIRIUM: What was the major cinematic influence on THE BRONX WARRIORS?

ENZO G. CASTELLARI: Well, obviously, the popularity of ESCAPE FROM NEW YORK was a big one, but there was also a heavy THE WARRIORS and MAD MAX influence. The original DEATH WISH. And of course my own sensibilities. **DELIRIUM:** The cast in both THE BRONX WARRIORS and ESCAPE FROM THE BRONX is great, but Trash is the greatest. What happened to Mark Gregory, a.k.a. Marco di Gregorio? Have you found him since?

CASTELLARI: We have no idea. We have been looking for him for years, and sadly, there are no new developments on Mark's whereabouts. If what he wanted was to leave everything and just disappear, he succeeded all too well.

DELIRIUM: You've made so many violent films. How do you feel about the level of violence in contemporary cinema?

CASTELLARI: The difference between our films and those of today is the exaggerated use of computer-generated

effects. My films are violent but always credible, possible, real and even more aggressive, impulsive, angry and reflecting what the "citizen who rebels" would do against aggression, to defend themselves from the evil world that is killing them, rebelling against injustice, against the lies surrounding it, against the fear that assails you at the front door before going out to face the daily life that can always hide in your own backyard. The violence is not gratuitous, but a release.

DELIRIUM: Did BRONX WARRIORS make money? Where was it most successful?

CASTELLARI: Well, when it came out in the United States, the film remained for weeks in fifth place on the list of the 50 top films as listed in *Variety* magazine.

In the rest of the world, it was also a huge success.

DELIRIUM: This was the great Vic Morrow's second-to-last film. What was he like to work with?

CASTELLARI: He called me the day before he shot that scene in which he was killed on the set of TWILIGHT ZONE: THE MOVIE. That's a phone call I will never forget. Vic was a great actor, a great man and a great friend.

DELIRIUM: What happened to the Italian film industry? Why did it die? Is there a future for it?

CASTELLARI: There is still a pulse. There are still great debates, conferences, meetings and discussions on making new movies and deliberations on why the industry faded. The reason of the decline is simply that the film industry turned into the television industry, and the kind of movies we made fell out of favor. Who knows what the future will bring?



I remember being on the playground in first grade, playing tag and having a great time. As we were running around, we slowly made our way farther and farther back on the playground, near the treeline and fence that encircled the area. Between two trees that had grown right against the fence sat a large, fully stuffed brown paper bag. Being the nosy kids we were, we had to check it out.

Inside was a trove of nudie mags, and some of them were pretty intense. Our first-grader eyes had no idea what to make of this stuff. Some of the older kids came over and began stashing some of them to take to class. Later, of course, the teachers found the magazines and everyone got in trouble for having them. So my first exposure to adult entertainment was in what would be considered a G or PG environment.

Years later, in middle school, we watched a film about a supercomputer taking over the world. The name escapes me, but I remember the teacher pointing out that it was rated PG, but contained a

STRANGE LOVE

By BRIAN STEWARD

"Don't worry, Ma! It's rated PG!"

bit of nudity and that we needed to be mature about it. My junior year, we watched yet another PG-rated film with nudity, ROMEO AND JULIET. Oddly enough, the lead actress, Olivia Hussey, who was underage at the time, was the girl who appeared topless. Looking back, it's strange to think that in a small-town public school in Texas, this was OK.

In my mind, PG always meant a film was safe—not unlike a person's average school experiences. That is, until you find

a brown paper bag full of surprises. As far as safe goes, the films of the '70s and '80s are a weird landscape littered with paper bags.

There is a staggeringly long list of films that are rated PG and contain nudity. I can only cover a few here, but the single weirdest example, in my opinion, is one almost everybody has seen, George Lucas' HOWARD THE DUCK. The guy who brought Ewoks to the masses also served up some of the strangest nudity ever put to film. The film, although panned by many, stands out—if for no other reason than due to the very idea of birds with nipples and the flirtation of interspecies sexual attraction. In the opening minutes of the movie, we are presented with a topless humanoid duck and the avian equivalent of a *Playboy* centerfold. The rest of the film is full of sexual innuendo and a very provocative exchange between Howard and actress Lea Thompson, who teases the viewer but never actually does any nude scenes.

As far as teasing goes, I think an honorable mention should go to BAR-





tion—just like Tanya Roberts' topless bathing scene in *THE BEASTMASTER*. The scene is completely unnecessary, as with most PG nudity, but enjoyable all the same. Roberts actually manages to make the PG nudity list twice, as she also shares a glimpse of her nude body in the film *SHEENA*.

Perhaps one of the best films when looking for extended PG nudity is the 1984 gem *THE BOUNTY*. This Anthony

Hopkins/Mel Gibson epic is full of beautiful island girls and boundless topless nudity, with most scenes centering on the breathtaking Tevita Vernetta. It's a historical film that plays out like a *National Geographic* special, so the ratings board apparently had no issues. Not to be forgotten when speaking of naked natives, the 1973 prison-escape picture *PAPILLON*, starring Steve McQueen and Dustin Hoffman, features a topless Ratna Assan as part of a tribe of Central American Indians.

Another comic book-inspired film that got in on the PG nudity craze was Wes Craven's adaptation of the DC's *SWAMP THING*, which manages to give us a glimpse of a topless Adrienne Barbeau. In the original MGM DVD release, the full uncut version of the film is labeled as the PG version. To the luck of the owners of this edition, the topless shot of Barbeau seems to go on forever. This DVD was later recalled, but can still be found on the collector's market, possibly for sale in a brown paper bag.

BARELLA, the exploitation film that wasn't. Although we are given a very brief glimpse of a nude Jane Fonda in her prime in the opening credits, unfortunately it's only a lot of teasing thereafter. This movie seems built in every way to be an over-the-top exploitation romp; alas, it stays PG fare.

Another great example of wonderful filth in the realm of PG is in the often overlooked Michael Crichton masterpiece *A LOOKER*. Here, we get extended views of a nude Susan Dey. The scenes of her body being scanned are far longer than really needed to further the story, but it stands out as another great bit of PG exploita-



For the full list of PG films containing nudity that I have uncovered, visit the **DELIRIUM** section of my site, www.briansteward.com.



What makes DELIRIUM magazine so much fun is the outside-the-box thinking that goes into our content planning. While we chat with recognizable figures in the esoteric world of horror, science fiction, fantasy and exploitation, we always have our finger on the pulse of who or what the next big thing may be, in hopes of expanding our readers' minds and giving them a different wrinkle than the norm in print media. It's always a smart decision to dig deeper than the mainstream and burrow down to the low-budget depths, where many actors get their starts before moving on to the big leagues. Someone who is well on her way to stardom is actress Nicole Shipley, who in a short span of time has moved between A-class, B-movie and Z-grade and everything in between, and who appears more than happy to splash around in the different pools that cinema has to offer—as she reveals in this candid conversation about her life and career.

DELIRIUM: Can you talk a little about your roots?

NICOLE SHIPLEY: I am originally from Northern California. Overall, it's not so bad, but I really hated where I grew up. I moved to Los Angeles right after high school, and it was the best decision I ever made. Los Angeles is definitely my home!

DELIRIUM: Did you study acting in school?

SHIPLEY: [Laughs] Like I said before, I really didn't like where I grew up. I dealt with a lot of bullying back then, which I think affected my self-confidence. Deep down, I always knew this was what I wanted to do, and I actually did take classes outside of school. But I never did any plays or acting in school because I was too scared of what people might say about me if they didn't like it. I wanted to protect my dream.

DELIRIUM: Did you enjoy your time on the man-candy hit *MAGIC MIKE*?

SHIPLEY: It's funny you mention that. It was a pretty wild ride. In fact, I actually went to a "Stand Up to Cancer" event last week and had the chance to say hi to Mr. Matthew McConaughey. I apologized for what I had to do to him on set, and I think he appreciated that. We are both Method actors.

DELIRIUM: The Asylum is the millennial equivalent of Roger Corman in terms of churning out one B-flick after another. How did you get involved with this prolific outfit?

SHIPLEY: Yes, the Asylum is great. I love everybody at that company. I'm actually really lucky in how I was able to link up with them. I remember when I first moved to Los Angeles, I wouldn't let myself leave, or take any breaks. I knew that I had to be completely focused if I was going to have even a chance at succeeding. After *MAGIC MIKE* and a film I did

called *ALL SAINTS EVE*, which I have a leading role in, I decided to meet up with my parents in Mexico. Long story short, we ran into David and Jess Rimawi and David and Enid Garber. After a few margaritas, they promised to put me in a movie.

DELIRIUM: How cool was it to be in your first horror movie, *12/12/12*?

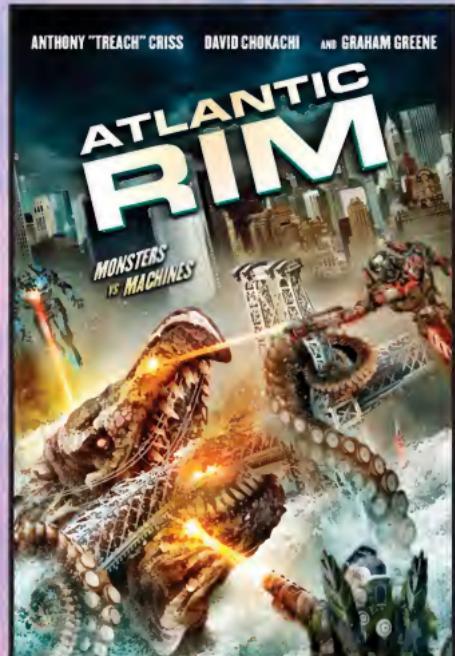
SHIPLEY: *12/12/12* was so much fun! It was my "chance." It was the first opportunity I was given by the Asylum team. I worked hard and it was amazing, because it led to so many more opportunities. Jared Cohn, the director of *12/12/12*, really saw something in me.

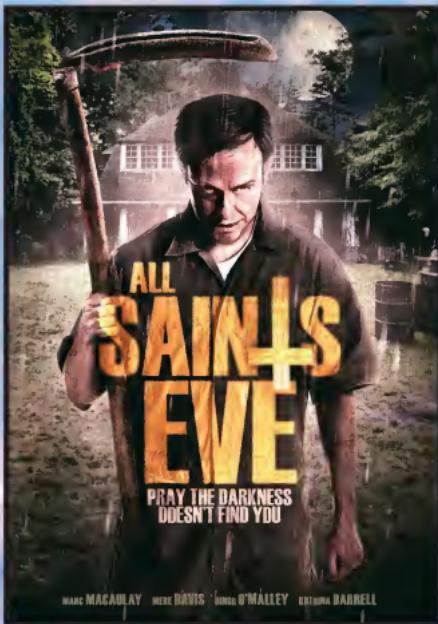
DELIRIUM: To capitalize on *PACIFIC RIM*, *ATLANTIC RIM* (a.k.a. *ATTACK FROM BENEATH*) was released around the same time. Regardless of budget, you can never go wrong with a giant-robot-vs.-giant-monster film.

SHIPLEY: I completely agree. It was such a fun movie, and it was so cool filming in Pensacola, Florida. I loved that!

DELIRIUM: *JAILBAIT* is a throwback to the women-in-prison subgenre you just don't see being made anymore. I could have seen you as the lead in that one.

SHIPLEY: *JAILBAIT* was so awesome! It is funny you say that because I was actually up for the part of Cody, but it was a huge undertaking and I do not think it would have been the right move for me at that point in my career. But one day I'll work alongside actress Sara Malakul





Lane (SHARKTOPUS). She is one of my best friends and did an incredible job. Jared Cohn is also an amazing director.

DELIRIUM: Who is The Hot Bitchy Girl I saw on YouTube?

SHIPLEY: [Laughs]: That is a video I did with Hey Nice Piece Productions, directed by Bennett Silverman. It was actually my first time working with them, so I was pretty nervous, but we got really positive feedback once it went up on-line. Adam Ray is so cool, and it was so awesome that he landed a role with Sandra Bullock and Melissa McCarthy in THE HEAT right after we shot that video.

DELIRIUM: Favorable reviews have been showing up on-line for BUDDY HUTCHINS, in which you appear opposite Jamie Kennedy. What is it like to work for Cohn on that one?

SHIPLEY: BUDDY is great. Jamie was terrific, and Jared is always awesome. One of the reasons people love working with him so much is because he has a lot of faith in his actors and doesn't micromanage any of us. He works with us until everybody is comfortable and satisfied with their performances.

DELIRIUM: GUARDIANS OF THE GALAXY is the STAR WARS of it time. How amazing has it been to be a part of its pop-culture explosion?

SHIPLEY: GUARDIANS OF THE GALAXY was just incredible. I was so lucky to get cast in that; it was a huge break for me. You know, being a young actor moving to Los Angeles without knowing anybody

happens.

DELIRIUM: If you haven't seen his film SLITHER, I recommend you seek it out!

SHIPLEY: Everything James Gunn does is amazing. SLITHER holds up so well; you cannot even tell it was filmed almost 10 years ago, because that's the kind of director he is. He pays so much attention to detail and bringing his vision and the vision of everyone he works with to life. He just has an inherent understanding of what people want right now. I mean, look at his social media and how he connects with so many people on Twitter and Facebook. It is so cool! I look up to him a lot.

DELIRIUM: By the time this interview goes to print, ALL SAINTS EVE will be on DVD from Wild Eye Releasing. Was

makes it really hard to get work in anything, and it is even harder to get work in television or something that is going to be theatrically released. So to say I'm grateful is an understatement. I can't really describe how it felt for me!

DELIRIUM: Have you nudged filmmaker James Gunn about being in the sequel?

SHIPLEY: As far as that's concerned, I don't want to do too much nudging. But I've always been a firm believer in advocating for yourself. If you don't ask, you'll never get what you want in life. I would never ask anyone for a handout or to just give me a part, but I will definitely ask to read for them, and then we'll just have to wait and see what

it a grueling shoot?

SHIPLEY: It was a blast! It was my first sizable role in anything, so I was stoked about it. The only thing that was hard about it was that it was a night shoot. My hours were so screwed up, but I would not take that summer back for a second.

DELIRIUM: Is running from a masked killer and staying pretty as hard as it looks?

SHIPLEY: [Laughs]: I will say we had an awesome hair and makeup team on set.

DELIRIUM: Sean Whalen is great in Wes Craven's THE PEOPLE UNDER THE STAIRS, and his casting here is spot-on! What was he like?

SHIPLEY: Sean is a really talented actor, and I know he is a super-cool guy, but unfortunately our shooting dates were different so I did not get a chance to hang with him on set. But I had a lot of fun with all the cast members and the crew. The director, Gerry Lively, is so ridiculously fun; I just adore him and the production team. It was great!

DELIRIUM: What are your near-future plans?

SHIPLEY: I have so many plans, I cannot even keep track of what day it is! I'm working on some cool stuff and have been reading for a few pilots. Plus, I am also working on things unrelated to acting. I think it's good to be well-rounded as a person and focus on other things besides acting, because the one thing you do not want to come across as in this business is desperate. I always stay busy and keep them waiting.



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with his work, including Steven Spielberg, Robert Zemeckis and Quentin Tarantino. Dick is a good luck charm for both directors as well as actors looking to get their start. He appeared in *THE HOWLING* for Dante, who has since made Dick a regular in every one of his films. In that film Dick, has one of his better

cameos as the owner of a book store on Hollywood Boulevard specializing in the occult. FAMOUS MONSTER OF FILMLAND legend Forry Ackerman also shows up in that scene.

I became one of the many talking heads in *THAT GUY DICK MILLER*, giving me the opportunity to explain why



plot of *THE TERROR* so the audience can finally understand what the hell is going on! It's a priceless moment of necessary, albeit operatic, exposition.

During his illustrious career, Dick was given the unique opportunity to work for every director who ever got their start under Corman's wing, including Francis Ford Coppola and Martin Scorsese, and a legion of filmmakers who were smitten





my reference to Jack Webb, the TV star from DRAGNET who plays an out-of-work actor in Billy Wilder's SUNSET BOULEVARD. In Wilder's film, Webb is always letting other down-on-their-luck actors sleep on his couch, the way I have always imagined Dick must have been during his early years in Hollywood.

There are so many moments in films like Dante's PIRANHA or GREMLINS, where he plays lovable Murray Futterman, where you can really enjoy just how Dick holds your attention, regardless of who, or in some cases what, he is acting with. He has a nice scene in Sam Fuller's rarely seen WHITE DOG, an edgy thriller about a dog raised by racists to kill. The list goes on: AFTER HOURS, NIGHT OF THE CREEPS, ROCK 'N' ROLL HIGH SCHOOL, THE TERMINATOR and so many more wonderful films. It is not surprising that Dick Miller is an icon to genre fans.

Walter Paisley lives! ☺

Dick is such an important part of my own moviegoing history. I found an amazing off-camera shot from Corman's PREMATURE BURIAL of Dick playing a graverobber named Mole; this was the only Poe film directed by Corman that did not star Vincent Price, instead toplining Ray Milland as the tortured lead. I also discussed Dick's persona as a regular guy with a bit of an edge; at one point, he is compared to comedian Lenny Bruce, of all people, since both men had similar facial tics and a sideways laugh. If you look at Corman's WAR OF THE SATELLITES, you can see what I mean: Dick plays what might be the first hipster scientist!

One thing that did not make it into the final cut of THAT GUY DICK MILLER was



Hush, Hush Sweet "Scarlett"

By JOHN NICOL

Hot off the successful launch of Clive Barker's latest novel THE SCARLET GOSPELS (which pits LORD OF ILLUSIONS' Harry D'Amour against HELLRAISER's Pinhead), Earthling Publications is serving up a second helping of GOSPELS with a new Deluxe Edition slotted for release in late June. This version is jammed full of exquisite extras, artwork and much more—oodles of material to hook the Barker faithful.

DELIRIUM got some first-hand info and one-on-one time with Mark Miller (Barker's partner at Seraphim Films), Paul Miller (head honcho at Earthling Publications) and the legend himself, Doug Bradley (a.k.a. Pinhead).

DELIRIUM: How were you introduced to Barker's latest book? Were you enthusiastic about another literary Pinhead adventure?

DOUG BRADLEY: I first heard about it in a phone call with Clive. I was in my garden in London, he in LA, but when exactly it was I'm not sure: it's got to be 10 years ago, I think. He described it then as an "answering novella" to THE HELLBOUND HEART. I was excited. All I recall him saying was that he was going to write Pinhead's ultimate demise—he gave no details—and that it would also feature Joseph of Arimathea's dog. It would seem the novella grew somewhat, outstripped a mere novel and grew into a mythic beast of suitably monstrous proportions, which it would seem has now been cut back to manageable size. As far as I can tell, Joseph's pooch has bitten the dust, which is a shame; I rather liked that idea.

DELIRIUM: Is SCARLET GOSPELS a proper sendoff for such an iconic character?

BRADLEY: More than, I would say. Epic

is not the word for this. It's pure fantasy/horror on a cosmic, theological scale. I think what Clive has done with the character is going to surprise some people. I would suggest that people need to leave behind some of the Pinhead they saw in the later sequels, the dolls and models and the whole notion of the "horror icon." Track back to that first moment the Cenobites stepped into Kirsty's hospital room and travel back from there, rather than forward. Backward and outward.

DELIRIUM: What are the major differences we can expect from this edition?

PAUL MILLER: This special edition will be printed and bound using fine materials, signed by Clive, with original color dust-jacket and interior art, and many bonus features including an original foreword by Doug Bradley—I couldn't resist asking him for his thoughts regarding his character getting killed off—scenes that were deleted during the editing process, scanned pages from Clive's original handwritten manuscript and an afterword by Mark Miller, which discusses how the book came together. Only 500 numbered copies, which is a very modest and collectible print run for this author and particularly for this novel. This will be the complete GOSPELS experience for the Barker fan and book collector.

DELIRIUM: Why did Barker decide to revisit the HELLBOUND HEART mythology?

MARK MILLER: Clive has told me firsthand that it stemmed from a desire to see Pinhead go out with an undignified end. Pinhead is as nasty a foe as it gets, and he deserved a comeuppance that he hadn't yet received in a literary incarnation. The

funny part is that this is only a revisit for readers. Clive lives with Pinhead every day. I see it manifested in licensing deals and in image/approval rights and everything you can imagine. No matter the day, Pinhead is a part of Clive's world. So he's always there in Clive's consciousness, which means that Clive hasn't been without Pinhead since THE HELLBOUND HEART first came out. It's only now, after letting the ideas gestate, that he knows he has laid out what he wants to say about all of that.

DELIRIUM: Did Barker always see this as a platform to bring back paranormal detective Harry D'Amour?

MARK: Like Pinhead, D'Amour is a character that's never really far from Clive's heart or mind. As the ideas for what THE SCARLET GOSPELS began to take root, it became clear that it was a detective story at its core. It then made perfect sense for D'Amour to take the case.

DELIRIUM: There are obvious differences between Pinhead in the films and the leader of the Order of the Gash in THE HELLBOUND HEART. How did Barker handle this?

MARK: They're both very much his creations. The novella is his work, crafted in the hermetic writing of the piece. The film, which is part of a collaborative medium, was naturally the combined efforts of the many creative people involved in its making. That being said, Clive was undoubtedly HELLRAISER's auteur, so the movie that resulted was ultimately his vision. The films that have resulted after that are what other writers have turned Pinhead into. Clive has made it abundantly clear that his voice has never been a part of those incarnations.



ENEMA WITH EMMA

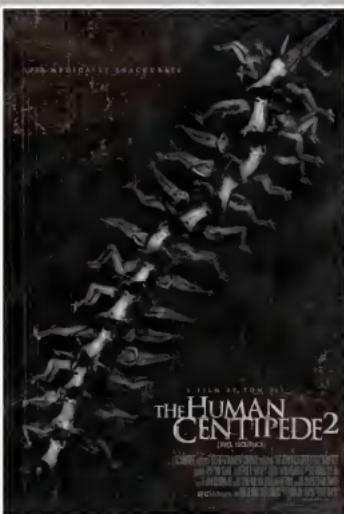
Actress Emma Lock lost her shit starring in THE HUMAN CENTIPEDE 2.

By JASON BENE

With the release of Tom Six's operatically gross epic THE HUMAN CENTIPEDE 3, DELIRIUM considers its predecessor, the outrageously vile The Human Centipede 2 (Full Sequence). Specifically, we target actress Emma Lock, who has a pivotal role in the sequel and who is easy on the eyes and a fine juxtaposition to the unpleasant material at hand.

DELIRIUM: What did you think of The Human Centipede?

EMMA LOCK: The first time I heard of The Human Centipede and the concept of the story, I dismissed it as a joke. It wasn't until my agent asked me whether I wanted to audition for the sequel 'Full Sequence' that I realized the film was real. Watching The Human Centipede was the first part of a two-part audition process. Tom Six has a wonderful gift for creating intense atmosphere in his choice of color and sound and it certainly made me feel quite sick as the tone of the film was set... and progressively lowered. As the film played, many actresses walked out of the cinema and one girl made multiple trips to the ladies restroom to vomit. By the end of the screening, there were only a few actresses left, including myself and Georgina Goodrick, (who went on to play



Valerie). We continued to giggle and chat over the humorous undertones and sheer cheek of the film, which ultimately inspired me to return for the second part of my audition, which found me face-to-

face with Tom and Ilona Six for the first time.

Tom was wearing his signature suit and hat, and after asking me several questions about myself and what I thought of his film. He asked me to lay on the floor, pretend to be gagged and perform toward his handheld camera as though I was being sodomized. My thoughts and feelings towards The Human Centipede as an idea and a film have evolved from being dismissive, to being incredibly proud and privileged to be a part of an idea which can shock people to their cores, even in today's hardened society.

DELIRIUM: Six is not one to give many interviews. How was it working for the controversial filmmaker?

LOCK: It's hard to believe given the ideas he has come up with, but Tom is the Archangel of Horror. He is wonderfully warm and a real pleasure to work with. Despite giving life to twisted and disturbing ideas, he is a gentle soul who cares deeply for his actors and his creations. Like a child, Tom has an intoxicating enthusiasm for whatever his creative juices are flowing with, and it is a real challenge for his actors to keep up with him because he moves like lightning during production – a trait which is massively refreshing. He definitely plays up to being an evil bastard on social media, but it is all part of his





humor to toy with the minds of people who somehow take *The Human Centipede* personally and attack him for his artistic expression. As much of a gentleman he was to me during the shoot, I can still say that I wouldn't advise anyone to cross him. You never know what ideas you could give him...

DELIRIUM: This kind of film would seem like the last place to find love, but you did. How did that happen?

LOCK: Those who have seen *The Human Centipede II* will have noticed the appearance of a real centipede. She is the pet of

protagonist Martin Lomax played by the ever fabulous Laurence Harvey. The real centipede was being supplied by an animal handler called Michael Fordham, who captured my attention because animals are a huge passion of mine and I will always seize an opportunity to speak to fellow animal enthusiasts. Wearing nothing but a blood-stained cast of my bottom and tatty gaffer-tape, we spoke about our shared passion for snakes and exotic animals between film takes, and developed a deep respect and appreciation for each other, which over the next few months

blossomed into love.

Tom and Ilona Six were thrilled that love blossomed as a byproduct of their putrid film, and were happy to know that the centipede featured in the film as Martin's pet is still alive and living the life of luxury at home with us.

DELIRIUM: The movie had numerous problems with the BBFC (British Board of Film Classification) who claimed it was "sexually violent and potentially obscene." What are your views on censorship?

LOCK: People are affected by entertain-





ment in such varying ways that it is impossible to decide what should not be made available to the adult population. If we are allowed to explore and exhibit the very best of human nature for entertainment purposes, it is only fair that we should be able to offer a fair representation of the brutality of human nature. I believe there is still a need to classify and restrict the material that is accessible to younger people, but adults should have the freedom to decide on what they select as their evening entertainment, and to have the right to switch the 'off' button if they don't feel like watching specific content. The BBFC should remember that their title is 'Film Classification', which means giving films an age certificate and notifying a potential viewer as to what they can expect from a film. Their duties should not include cutting films to suit their personal taste.

DELIRIUM: The choice to shoot the film in black and white added a snuff-like grittiness that made it that more disturbing. Do you think it would have been better if it were released in color?

LOCK: Tom and Ilona took a gamble when they decided to transfer the film from color to black and white. The amount of blood that was used in the making of the film could have easily pulled the focus from the film's content and performances if it had been left as a full color film. Some lucky readers may have seen the uncut version, in which case they may have caught the one moment where there is definitely some 'color' thrown into a shot as a comical highlight. I won't say which moment it is, but the color is brown!

DELIRIUM: What mechanisms were used to sew you all together?

LOCK: We all had casts of our mouths and rear ends done by the incredible John



Schoonraad and the LifeCast team at Elstree Studios. That was such a surreal experience. Once the fake bottoms were set and painted, there were 'bites' which were added onto the area where your 'hole' would be. They looked a bit like a pig nose. We would bite onto the person in front, and the latex mouths with stitches and staples were added to give a really horrific look of botched surgery.

DELIRIUM: I have read that the cast snacked on fake excrement on the set. It is nice to know have a sense of humor to go along with a strong stomach. [laughs] **LOCK:** The cast and crew were phenomenal. We all 'bonded' really well. The fake poo was made of vegan, condensed milk, cocoa powder and crushed ginger biscuits for texture. Tom had to tell us a few times to stop eating the props!

DELIRIUM: You suffered a concussion during filming. What caused your injury?

LOCK: First of all, I have to say that the FX team were outstanding and super professional. They made a pressure-fuelled mechanism which, when fired, would give the impression that my head had been shot, and that a piece of my skull had been blown off. Unfortunately, I have a ton of hair, and the mechanism must have shifted in the lead up to the film take, and when it was fired, it ricocheted off of my head with such an impact that I couldn't actually stand up for a few minutes. We only did one take of that shot, so the actual take that was used in the film is really me in agony!

DELIRIUM: The barbed wire sodomy of your character Kim is one of the most heinous scenes in the history of horror. The topic of rape is in the public consciousness more than ever. As a woman, how were you able to deal with a picture that was playing it for entertainment



value?

LOCK: Rape is real, and that is how I decided to approach this scene – with realism. I wanted my performance to highlight the true nature of rape – how it

dehumanizes you, and how our primal instinct to survive kicks in. It took a lot of mental preparation. I spoke in person to several rape victims about their ordeals and experimented with how I felt Kim

would cope in such a terrible situation. The women I spoke to were incredibly open about their ordeals, and were happy to be providing me with information and memories which would bring honesty to my performance.

On the day of the rape scene, I didn't speak to anyone at all, and I channeled some very dark places in my mind. When the camera began to roll, I realized that I didn't have to 'act'. The pure motion of someone 'pretending' to rape me, paired with having limited mobility and having excruciating neck pain due to Lawrence throwing his body weight against me made me feel truly trapped and violated. The take felt like it lasted hours, and I remember seeing some of the make-up and costume girls crying in the corner due to how horrific the scene looked. When Tom finally yelled to cut, I broke down for real. One of the crew sat with me and held me whilst I cried it out for a few minutes.

DELIRIUM: What was it like being part of the World Premiere at Fantastic Fest?

LOCK: Fantastic Fest was such wonderful fun! The hosts of the event pulled out all of the stops to get everyone in the Cen-



tipede spirit. They even hired an ambulance to wait outside the cinema in case anyone fainted. It was my first ever red carpet event, and although I was completely lost in the sea of paparazzi and interviews, I was so happy to be able to meet the fans of *The Human Centipede* and I really enjoyed talking to them all and taking 'selfies' with them. There were some surprise guests who came to the screening too - Elijah Wood and Dominic Monaghan. I spoke to both of them, and can say that they are both down to Earth, brilliant people to converse with. Elijah was kind enough to overlook my awkward Hobbit joke and shared with me

a few pointers on how to get the most enjoyment out of red carpet events.

DELIRIUM: Social media like Facebook, Instagram and Twitter is a great way to get your name out there and get noticed, but it also opens yourself up to fans who can sometimes overstep their boundaries. Does this make you less of an open book?

LOCK: There are certainly a few people out there who have crossed the line with overly sexual remarks and attempts to get me to divulge very personal information. When this happens, I just ignore whoever it is making those remarks. None of this makes me less of an open book. I'm very much a 'too much information' kind of

girl. I like to share!

DELIRIUM: Have you made many guest appearances at conventions because of the popularity of the franchise?

LOCK: Yes! I have attended several conventions and film festivals to meet Centipede fans and sign memorabilia. I enjoy these events because I get to meet the people for whom my work has had an impact on. Some fans even traveled to the UK from Europe to meet me; that was such a humbling experience. I hope to continue attending conventions over the coming years, especially as I begin to move from horror into thriller and sci-fi films.



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sexy and she knows it

Actress Mindy Robinson is a B-Movie goddess.

By JASON BENE



DELIRIUM: How did you get your foot in the door in the acting business?

MINDY ROBINSON: I was visiting my first movie set ever, and they happened to fire an actress that day; they asked me to step in, and it seemed to come pretty naturally to me. They extended my role and everything! Having a supporting role in a movie with name actors was a great head start on my career, and I guess it just kind of took off from there.

DELIRIUM: Going on auditions and competing with other actresses for parts can be a draining experience. What motivates you to keep pressing forward?

ROBINSON: I like auditioning, especially if it's a comedic piece. The only thing I've ever found draining is the schlepping across Los Angeles, hitting endless traffic and trying to find parking spots that never seem to exist. Ever try to read the parking signs in Los Angeles? I'm college-educated and I struggle through them. Luck-

ily, I have enough projects under my belt that I've been able to book most TV shows and films directly. Hard work does pay off, I promise.

DELIRIUM: By appearing in LMFAO's "Sexy and I Know It" music video, you received incredible exposure, because you were seen by fans on a worldwide scale. Was it fun playing a video vixen?

ROBINSON: That "I'm Sexy and I Know It" video was a blast to film! It was a totally random cameo, but the exposure from that was immense. There was no escaping that tune that summer, for sure. I also did another video and their "Party Rock" clothing campaign, so my face ended up on huge posters in all the stores and malls across America. I got nonstop text messages from my friends about it!

DELIRIUM: You have become a mainstay with The Asylum, having been cast in such titillating popcorn flicks as *THE COED AND THE ZOMBIE STONER*, *ALPHA HOUSE* and *BIKINI SPRING BREAK*.

ROBINSON: Asylum has been good to me; the cast and crew are the best! *BIKINI SPRING BREAK* was one of the first movies I ever did. Then they brought me back for three more films, increasing the size of my role every time. I am sad to say that I haven't done a shark movie; it's always been a goal of mine.

DELIRIUM: While we're on the subject of The Asylum, Jose Prendes' *THE HAUNTING OF WHALEY HOUSE* is one of the most accomplished products of the B-moviemaking machine. You and the director also collaborated on a show called *VERONIQUE VON VENOM: HORROR HOSTESS HOTTIE*.

ROBINSON: Jose did an amazing job on *THE HAUNTING OF WHALEY HOUSE*! I was the voluptuous blonde in a horror movie who became the sole survivor simply because I was the only one smart enough not to go into a creepy house at night. I think he ripped a hole in the space-time continuum on that. Collaborating with

him on *VERONIQUE VON VENOM* was fun, because other than the talking points, the entire show is not only all improv but often done in only a single take. It adds an endearing sense of craziness to it all.

DELIRIUM: *V/H/S/2* is one of the best anthology films of the last decade. Did you have a good time working with some of



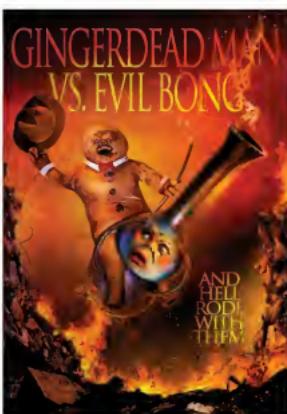
the young guns of horror?

ROBINSON: I think I'm one of the few to ever survive that horror franchise as well! They played my body down for the role so I would look more like an average college student, although I think for that effect they should have traded in the argyle sweater vest and skirt for some Victoria's Secret jogging pants and Uggs to be more accurate.

DELIRIUM: You played the Red Devil Girl in Full Moon's *KILLJOY GOES TO HELL*. Can you elaborate on the makeup FX process that you endured?

ROBINSON: I was brought in on *KILLJOY* to do fighting stunts. The body paint and prosthetics took hours, but the result was incredible! I looked just like Purgatory





from the comics. It was my first venture with Full Moon and Charles Band, and it led me to hosting the BABES BEHIND BARS grindhouse compilation, and voicing commercials and bonus features for them too. Full Moon is currently working on putting together a sequel called KILLJOY'S PSYCHO CIRCUS!

DELIRIUM: On the BABES BEHIND BARS DVD, a compilation of trailers and clips spotlighting the women-in-prison subgenre of grindhouse exploitation films, you got to be foxy Roxie!

ROBINSON: When I first saw the art for that movie, I was in awe! It looked exactly like an authentic vintage grindhouse poster! It's amazing how resourceful everyone at Full Moon is!

DELIRIUM: For the crossover picture GINGERDEAD MAN VS. EVIL BONG, your lovely attributes were on display as Poontang Girl #1/Bikini Girl #1. There were replicas made of Masumi Max's bosoms, but not your high-powered chest. Would you have been game for it?

ROBINSON: It's a speaking role, so I don't know why my character doesn't have a proper name; it probably seems like just a really random credit if someone's not familiar with the series. But as busty as I am, Masumi's got me beat, so she definitely deserves that honor. Fun fact: Masumi and I did an episode of GUINNESS WORLD RECORDS UNLEASHED last year with fellow KILLJOY alumnus Sinn Bodhi.

DELIRIUM: What else have you been in recently?

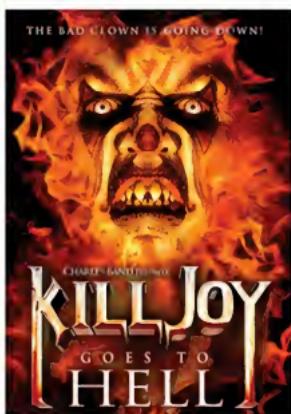
ROBINSON: I have a scene in Joe Carnahan's (THE GREY, SMOKIN' ACES) dark comedy STRETCH that came out last year on DVD and VOD. AFTER SCHOOL MASACRE and CHICKS DIG GAY GUYS are on VOD now too.

DELIRIUM: SAMURAI COP 2: DEADLY VENGEANCE sounds like a gonzo good time! Did it meet its crowdfunding goal yet?

ROBINSON: It did reach its funding goal! I'm looking forward to filming that!

DELIRIUM: You returned as Pom Pom Kitty for the third season of KING OF THE NERDS with Curtis Armstrong and Robert Carradine on TBS.

ROBINSON: Not only did Pom Pom Kitty return, but they extended my role! That has always been my favorite project; the cast and crew are amazing! I grew up a Trekkie and a nerd. Last summer, I got to share the stage at the Geekie Awards with Stan Lee, LeVar Burton, and, of course,



Curtis and Robert!

DELIRIUM: Director Joe Dante is a living legend in the horror genre. How did you find your way into his newest flick, the rom-zom-com BURYING THE EX?

ROBINSON: I was brought in for a very random but funny cameo for that film. Let's say you might even recognize Pom Pom Kitty on the back of my iPhone in the scene. I honestly feel so lucky every day that I get to work with legendary people like the director of GREMLINS, or Curtis, who starred in my favorite movie of all time, BETTER OFF DEAD. I wake up every day happy, for so many reasons. You really can do anything you want if you work hard enough and have the right mindset.

RAE OF LIGHT

By DEREK BOTELHO



At the age of 20, Rae Dawn Chong won a Genie Award in Canada for her role in QUEST FOR FIRE, an honor that most would blindly embrace for its prestige. However, when prompted about that particular honor and film, the actress responds with her usual candor: "It did nothing for my career, the movie or the award. It was COMMANDO that started getting me in front of directors and landing me those bigger jobs."

Her almost reflexive desire to always see through the gauze-blinding haze of the entertainment business into reality is jarring. Yet once you are in her orbit for a while, it's grounding and refreshing. Never one to take what she's accomplished for granted, Chong seems simply unwilling to sugarcoat anything. In a career that has spanned more than four decades, she has turned into a gargoyle, been punched out by Oprah Winfrey, married C. Thomas Howell and directed a horro/comedy.

The movie, CURSED PART 3, was shot in 2000 and holds the distinction of being Chris Pratt's film debut. How did the potential next Indiana Jones get there? Pratt recalls in an interview during the press junket for MONEYBALL, "I was living in Maui in a van with a group of friends. I'd always been an actor, and was

Beverly Hills—but with a little movie experience under my belt, so that opened the door a bit."

Chong adds her own recollection to the tale: "I remember this halo of blond hair walking toward me, and his smile. He recognized me right away and said, 'Rae, you have to put me in a movie.' And it so happened that I was in Hawaii to discuss putting this movie together! The producer insisted we go to Bubba Gump for some shrimp dish he liked there, and Chris is just beautiful and fun; who could resist his charm? He came out to Los Angeles



and we made this little movie in the woods."

Born of a three-page treatment, written by a wealthy eccentric, that was an obvious riff on THE BLAIR WITCH PROJECT, CURSED PART 3 puts a satirical twist on its predecessor, but also utilized the only way to make it work was to create the story of trying to make this movie, so strong was the impression made by this "odd woman," to use Chong's words. "It's basically this demented, wealthy woman torturing these actors and crew to make this awful movie. But she's so deluded..."

The film's low budget and intimate work environment created a special energy, as Chong fondly recalls: "We had \$70,000, a huge crew and cast and we were on location next to Michael Jackson's Neverland Ranch. It was the camp where they made THE CREATURE FROM THE BLACK LAGOON too! So there was this beautiful lake, and every couple of days we would see Michael Jackson flying over, and we would stand and wave. 'Wow, that's cool!' I mean, surreal. But we were filming there for 10 days when there was no electricity, so we had to bring a generator. We lived in cabins, and bunked up. It was Camp Chung!"

While not known as a genre actress, Chong has amassed an impressive collection of action and horror credits, most notably starring alongside Arnold Schwarzenegger in COMMANDO and playing the stunning stranger who seduces James Remar in the "Love's Vow" segment of TALES FROM THE DARKSIDE: THE MOVIE. The latter features one of the most impressive creature transformations of its era, and Chong relished the experience. "The FX guys spent hours putting me in this mask, and then a few stages to it. It took a few days to get a little skin pored off of this wig and my actual head explodes through. I loved when my hair busts through and my face comes off. I didn't realize until watching it recently how much you see. The shots of the creature busting through my body seem endless. It's great, though. And then the kids—I loved it. They're so cute!"

Chong was also taken by Remar. "I was and am a huge fan of his work. He was Ganz in 48 HRS. prior to us working together, and that was such a bad-ass role. I fell in love with him. He was everything and more—funny, sexy and very generous."

Chong's genre work isn't relegated to features, as she has appeared in episodes of POLTERGEIST: THE LEGACY, THE OUTER LIMITS and the cult show THE

and it was like no time had passed."

More recently, Chong could be seen in David DeCoteau's slasher/comedy KNOCK 'EM DEAD, co-starring Jackie Harris, Debra Wilson, and Ann-Marie Johnson. The film is set in a cabin off between two houses all trying for the lead role in a horror movie in an isolated house. Think Agatha Christie's TEN LITTLE INDIANS written for drag queens; these lines could only have been written by someone as outrageous as Barry Sandler, who penned Ken Russell's CRIMES OF PASSION and co-wrote the Agatha Christie adaptation THE MIRROR CRACK'D starring Angela Lansbury. "Barry and I had a few exchanges and he was fine with us changing some of the dialogue; there were so many jokes that they started to feel repetitive. David was great fun; he gets things done quickly, but knows what he wants. He's got an idea and sticks to it! It was a real collaboration. There was a lot of energy and I think it showed in the final film." The most interesting thing about this project was the fact that it was a group of black actors doing things we are never allowed to do."

Never one to do only what she is "allowed," Chong is releasing CURSED PART 3 via VOD on-line at www.cursepart3.org and eying an eventual DVD release. There's also a horror film she is producing for longtime friend and director Penelope Buitenhuis, a revenge thriller with an Asian cast called HATE LASTS. After that, who knows? She'll probably surprise us, whatever the case.



BANDWIDTH

"BONG THE DRUM SLOWLY"



Dudes! So EVIL BONG 420 did pretty well! It premiered on nine steaming channels (on April 20th—duh!) and as far as we can tell, about 300,000 stoners watched it (or part of it) over the first week. I do wish our shore was a little more than \$0.06 per view, compared to the old days when we saw about \$1 for every person who rented a movie at Blockbuster or Hollywood Video or your local video store. But I'm excited as new ways for people to watch movies seem to be popping up every week, and there is hope that eventually this digital landscape will make a little more sense for all of us.

Now, I was in Dallas just recently at one of the best horror conventions on Earth: Texas Frightmare Weekend. I met so many great people who came by our booth, and in doing so I discovered something interesting: A lot of dudes (FYI, by dudes I mean men and women!) like the our FullMoonStreaming service, as they can watch it on all sorts of devices—but they also have to have a hard copy of the film, preferably a Blu-Ray. We signed up over 100 people to FullMoonStreaming at the convention, and I asked, since they were now part of our streaming family and could look at hundreds of movies, why continue to buy DVDs or Blu-rays of so many of the same films? The answer was really interesting: Streaming is fun and easy, and it's a cool deal, but serious viewers like to pull the movie off the shelf, put it in the player and watch it that way!

To further confuse things, some of these some dudes were also excited to buy our first vinyl release in over 15 years: The soundtrack to BAD CHANNELS, with songs by Blue Oyster Cult! Now, we had the exact same thing on CD for only \$10—but they wanted the double-vinyl edition for \$27! And the most amazing thing was that I asked some of them if they had record players, and they said no! They bought it just because it was cool. So at the end of the day, as someone who has tried to always stay a little ahead of things, I had to take a deep breath, sip on a vodka martini and for a brief moment sink into a comfortable yet puzzled state of...DELIRIUM!

—Charles Bond

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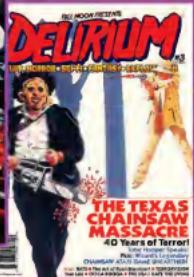
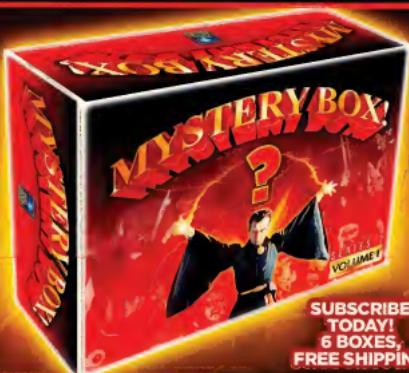


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